The Organist's Quarterly Journal

of

Original Compositions.

VOL. VIII

ORGAN 81

Organ Music
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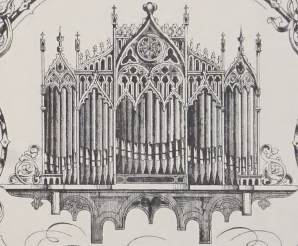

A Collection of Original Compositions

Edited by

Wm. SPARK, MUS. DOC.

Organist of the Town Hall etc. Leeds.

VOL.VIII.

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PREFACE TO VOLUME VIII.

At the commencement of the Eighth Volume of "The Organist's Quarterly Journal," and the fifteenth year of its life, I must thank my numerous Subscribers for the support they have uniformly given to the work, as well as many personal professional friends, for the kindly interest and practical assistance they have continued to afford me in my efforts to provide ever new, useful, and instructive compositions for that musical structure we all love so well—the king and master of all instruments—the Organ.

No less than three hundred and forty-one Original Compositions for the Organ have been expressly written for and published in this work, a large number of which, as may be seen on reference to the contents, bear the honoured names of eminent European Organists. It has been remarked, and the observation is quite correct, that when I launched this work in 1868, very little Organ Music by English writers was sold in England; at any rate very little that paid for cost of publication. The position is certainly very different now, and it is a simple fact that "The Organist's Quarterly Journal" has been mainly instrumental in producing this desirable and happy change, and has afforded a source of encouragement and help as well to experienced as to embryo Composers, and I trust this fact will animate my friends and subscribers to give me encouragement to continue my labours with a view to still greater efficiency and usefulness, and *this can best be done by inducing others to become Subscribers.*

I deem it only right here to quote the names of some of my numerous contributors to "The Organist's Quarterly Journal," and to express a hope that with the dawn of the year, and the advent of this New Part, those of this list who have been spared to us will continue to give their renewed efforts in those emanations of their genius and industry which reflect so highly on the productive power of the leading Organists of the age:—

E. SILAS.
E. BATISTE.
HENRY SMART.
Sir R. P. STEWART.
Dr. G. A. MACFARREN.
J. BARNBY.
J. F. BARNETT.
CARL REINECKE.
Dr. H. HILES.
GUSTAV MERKEL.
Dr. E. G. MONK.
PHILIP TIETZ.
G. KÜHMSTEDT.
Dr. STEGGALL.
F. W. HIRD.
ALEXANDRE GUILMANT.
FREDERIC ARCHER.
WALTER PARRATT.
LEO KERBUSCH.
Dr. W. J. WESTBROOK.
E. PROUT.
C. E. STEPHENS.
BERTHOLD TOURS.
Professor GRÆDENER.
J. F. SCHWENKE.
ARTHUR PAGE.
OTTO DIENEL.
G. D. W. OSTERHOLDT.
P. VALENTIN.
WALTER MACFARREN.
Rev. Sir F. OUSELEY, Bart.
ARTHUR E. DYER.
J. HAMILTON CLARKE.
T. M. MUDIE.
Dr. W. H. SANGSTER.
ALEX. S. COOPER.
H. F. DEGENHARDT.
Dr. C. J. FROST.
Dr. R. PAPPERITZ.
CARL PIUTTI.
H. J. STARK.
Dr. F. E. GLADSTONE.
Dr. S. S. WESLEY.
Sir H. OAKELEY.
CHARLES E. HORSLEY.
Dr. C. G. VERRINDER.
F. G. WERNER.
FREDERICK LUX.
JOHANN WORPING.
C. A. BARRY.
W. WILLMORE.
J. STIMPSON.
C. C. MOLDENHAUER.
LUDWIG THAL.
LEOPOLD DE PRINS.
LUDWIG RICHTER.
P. H. RUFER.
CHARLTON T. SPEER.
C. VILLIERS STANFORD.
ARTHUR CARNALL.
Dr. JACOB BRADFORD.
E. H. TURPIN.
W. S. HOYTE.
J. BAPTISTE CALKIN.
GEO. B. ALLEN.
CHARLES GOODBAN.
A. MORICANIE.
Dr. J. V. ROBERTS.
Dr. GEORGE GARRETT.
THOS. CRADDOCK.
H. HOUSELEY.
ALBERT E. BISHOP.
Dr. F. HILLER.
Dr. C. S. HEAP.
Dr. JOHN NAYLOR.
T. L. FORBES.
REINHOLD SUCCO.
Dr. J. DUNNE.
JAMES J. PYE.
Dr. GEO. DIXON.
GEO. HEPWORTH (Mecklenburg).
GEORGE GARDNER, Mus. Bac.
Dr. W. CRESER.
M. CONRADI (Saxony), &c., &c.

In conclusion, and with my hearty good wishes to all for a happy and prosperous New Year, I will quote from one only of the numerous, I might almost say numberless, notices which have recently appeared of this work, and in which the able Musical Reviewer of *The Western Times* thus delivers himself:—

> "The present number (part 56) completes the seventh Volume, and the fourteenth year of the publication of this useful Journal, which of itself is a lasting testimony to the ability and energy displayed by the Editor in carrying on so successfully a work which has been the means of bringing before the general public the compositions of musical geniuses, the majority of whom, in all probability, would never have otherwise been heard of in England."

WILLM. SPARK.

Newton Park, Leeds,
New Year's Day, 1883.

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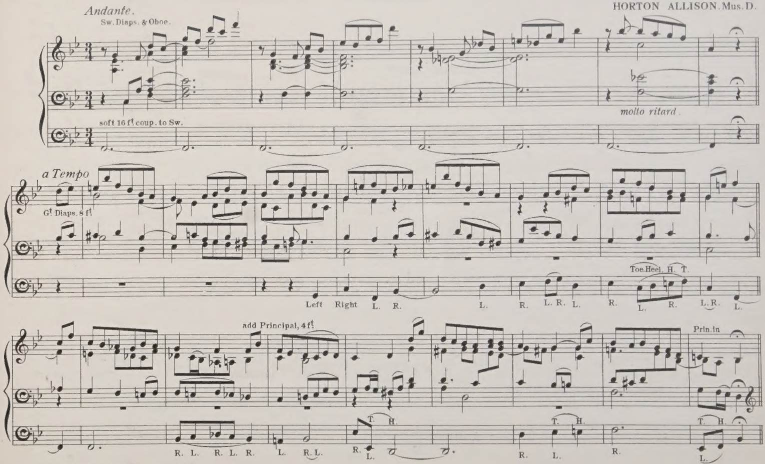
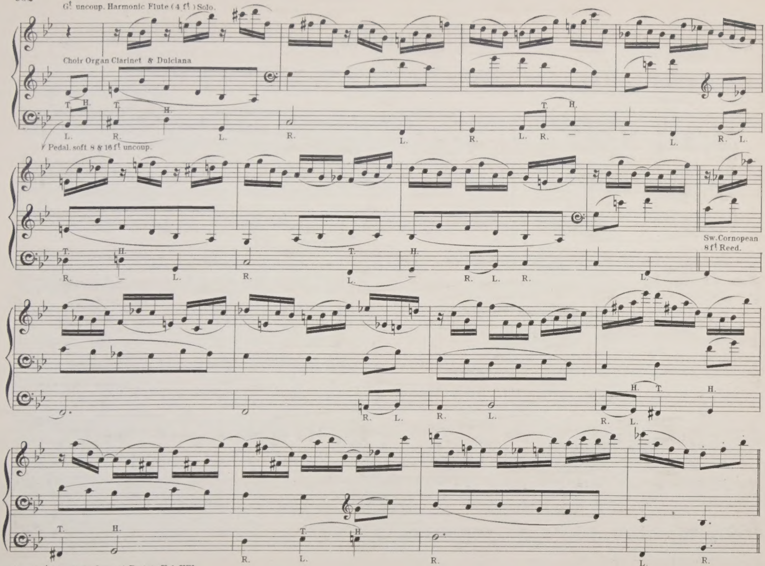
Dedicated to Dr. Wm. Spark, Leeds.

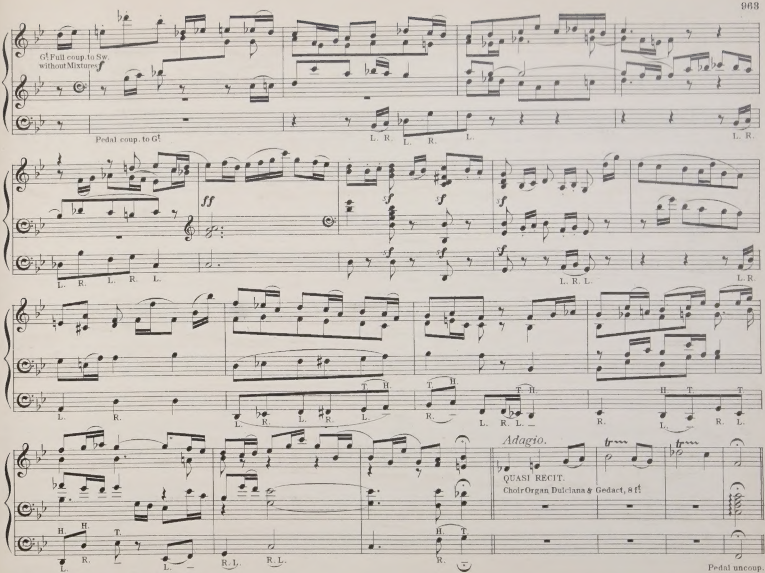
Voluntary

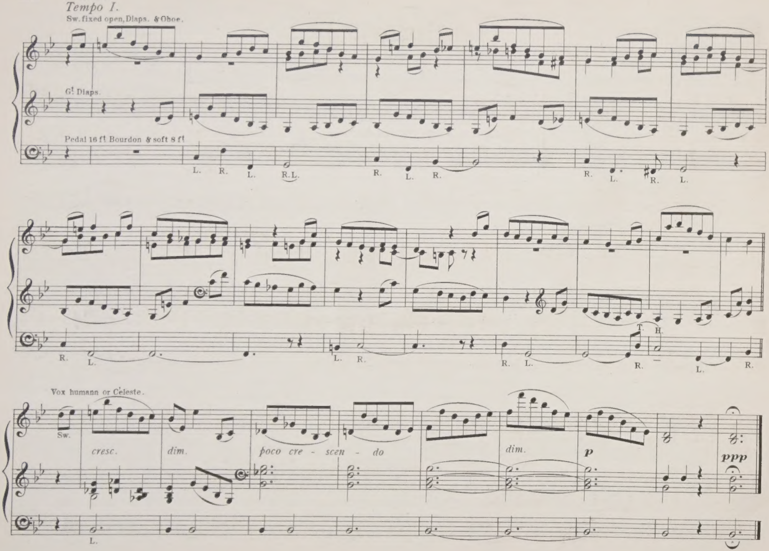
In the form of a Slow Movement, with Variations.

HORTON ALLISON. Mus. D.


Andante.
Sw. Diaps. & Oboe.
soft 16 ft. coup. to Sw.
molto ritard.
a Tempo
Gt. Diaps. 8 ft.
Toe. Heel. H. T.
Left Right L. R. L. R. L. R. L. R. L. R. L. R. L.
add Principal, 4 ft.
Prin. in
T. H. T. H. T. H.
R. L. R. L. R. L. R. L. R. L. R. L. R. L.

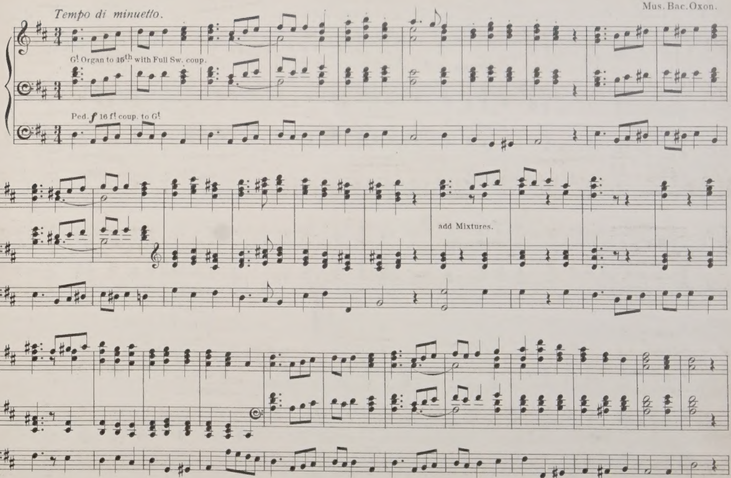

Gt. uncoup. Harmonic Flute (4 ft.) Solo.
Choir Organ Clarinet & Dulciana
Pedal. soft 8 & 16 ft. uncoup.
T. H. T. H.
L. R. L. R. L. R. L. R. — — L. R. L.
T. H. T. H.
R. — L. R. L. — R. L. R. L.
Sw. Cornopean 8 ft. Reed.
R. L. R. L.
H. T. H.
R. L.
T. H. T. H.
R. L. R. L. R.

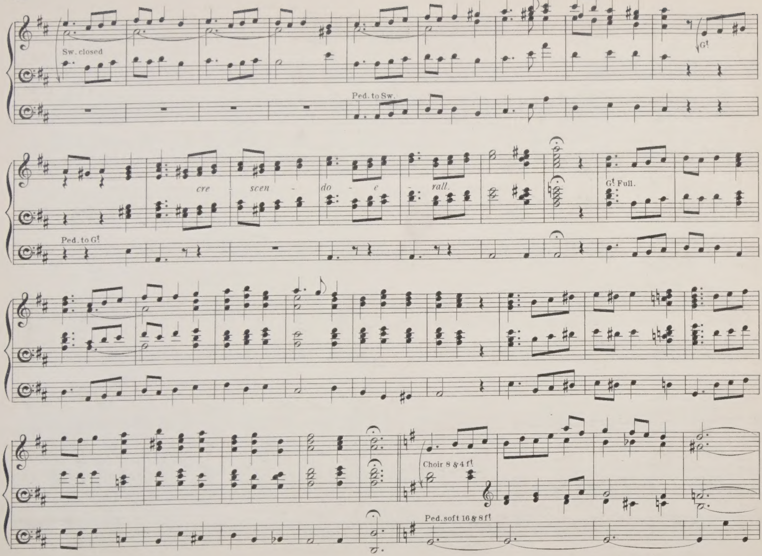

G! Full coup. to Sw. without Mixtures f
Pedal coup. to G!
L. R. L. R. L.
L. R.
L. R. L. R. L.
ff
sf
sf
sf
L. R. L.
L. R.
L. R.
T. H.
L. R. L. R. L.
T. H.
R.
T. H.
L. R. L.
R.
H. T. T.
L. R. L.
H. H. T.
L. R. L.
R. L. R. L.
H. T.
R.
Adagio.
QUASI RECIT.
Choir Organ Dulciana & Gedact, 8 f!
tr
tr
Pedal uncoup.

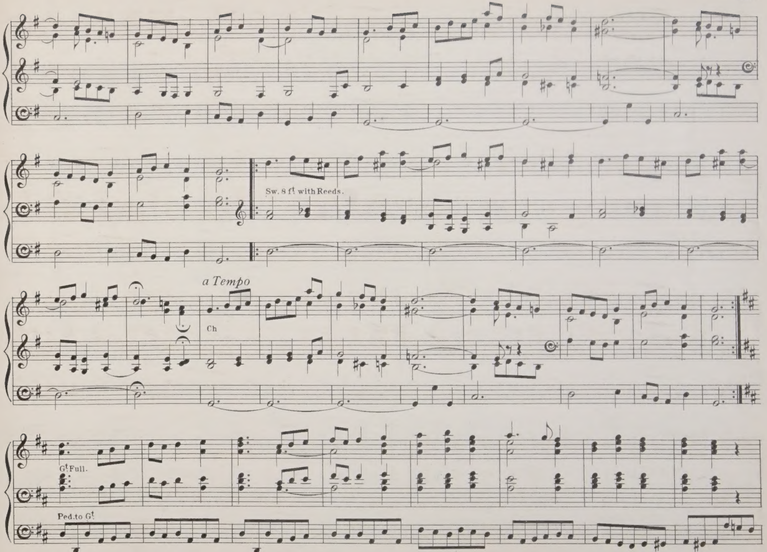

Tempo I.
Sw. fixed open, Diaps. & Oboe.
Gt. Diaps.
Pedal 16 ft. Bourdon & soft 8 ft.
L. R. L. R.L. R. L. R. R. L. R. L.
R. L. L. R. R. L. T. H. R. L. R.
Vox humana or Celeste.
Sw.
cresc.
dim.
poco cre - scen - do
dim.
p
ppp
L.

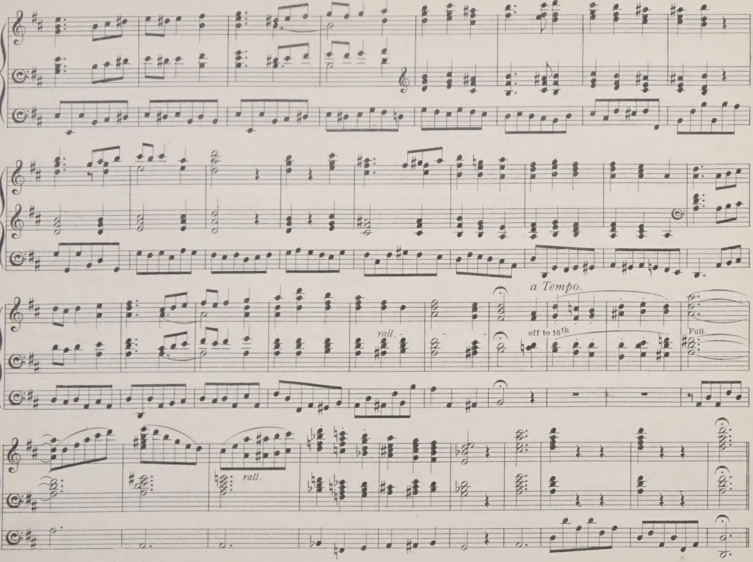
Postlude in D.

J.W. HUDSON.
Mus. Bac. Oxon.


Tempo di minuetto.
Gt Organ to 16th with Full Sw. coup.
Ped. f 16 ft coup. to Gt
add Mixtures.


Sw. closed
Ped. to Sw.
Gt
Ped. to Gt
cre - scen - do - e - rall.
Gt Full.
Choir 8 & 4 ft
Ped. soft 16 & 8 ft

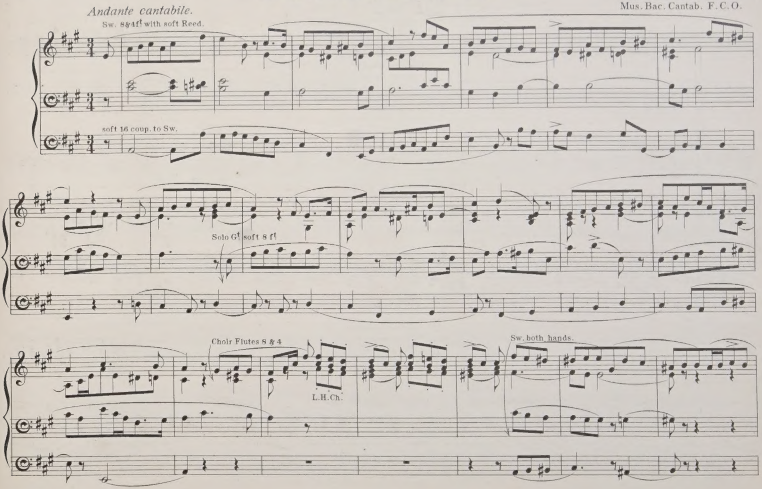

Sw. 8 f.t with Reeds.
a Tempo
Ch
G.t Full.
Ped. to G.t

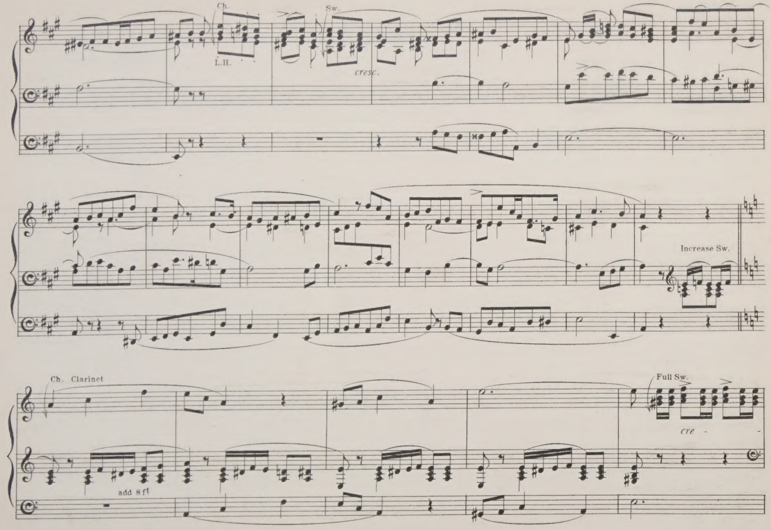

rall.
a Tempo.
off to 15th
Full.
rall.

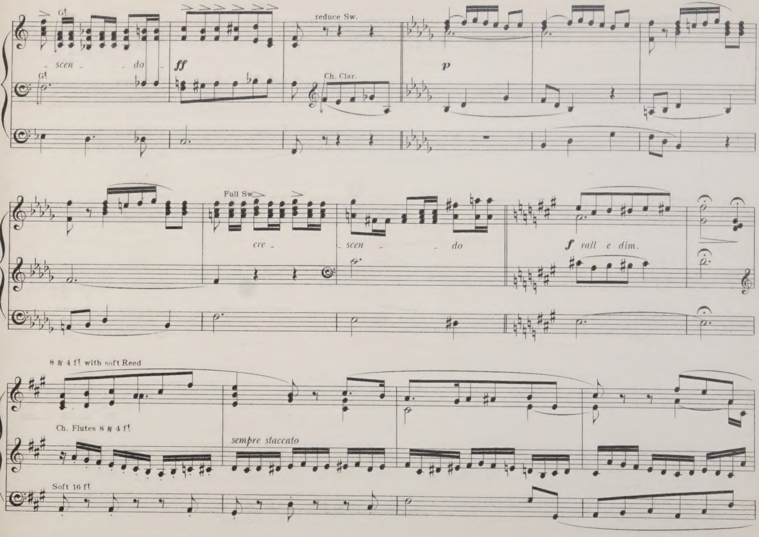
To Dr. William Spark.

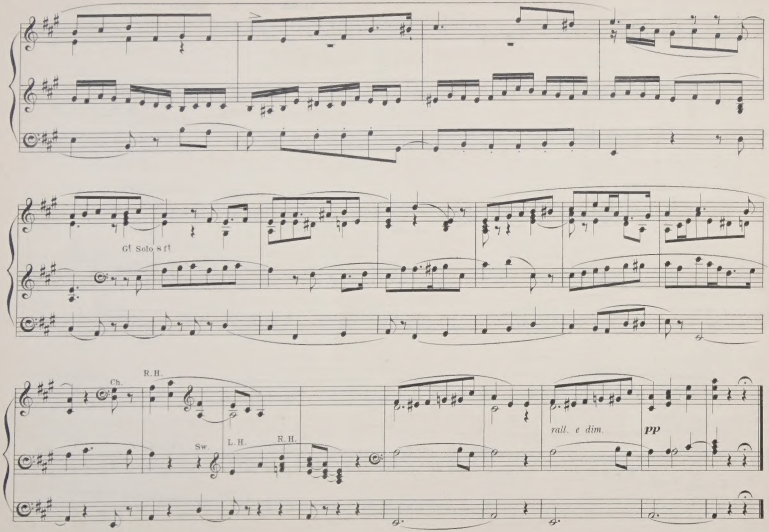
Intermezzo in A.

CHARLES W. PEARCE.
Mus. Bac. Cantab. F.C.O.


Andante cantabile.
Sw. 8&4ft. with soft Reed.
soft 16 coup. to Sw.
Solo Gt. soft 8 ft.
Choir Flutes 8 & 4
L.H.Ch.
Sw. both hands.


Ch.
L.H.
Sw.
cresc.
Increase Sw.
Ch. Clarinet
add 8 ft
Full Sw.
cre -

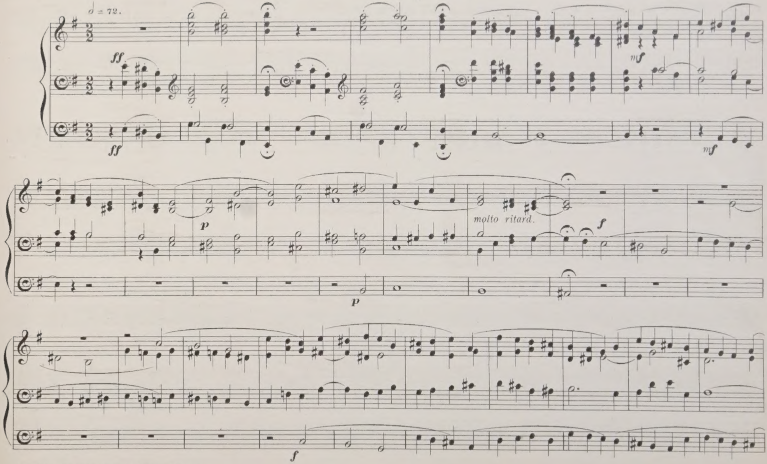

Gt.
scen - do -
ff
Gt.
reduce Sw.
Ch. Clar.
p
Full Sw.
cre -
scen - do
f rall e dim.
8 & 4 ft. with soft Reed
Ch. Flutes 8 & 4 ft.
sempre staccato
Soft 16 ft.

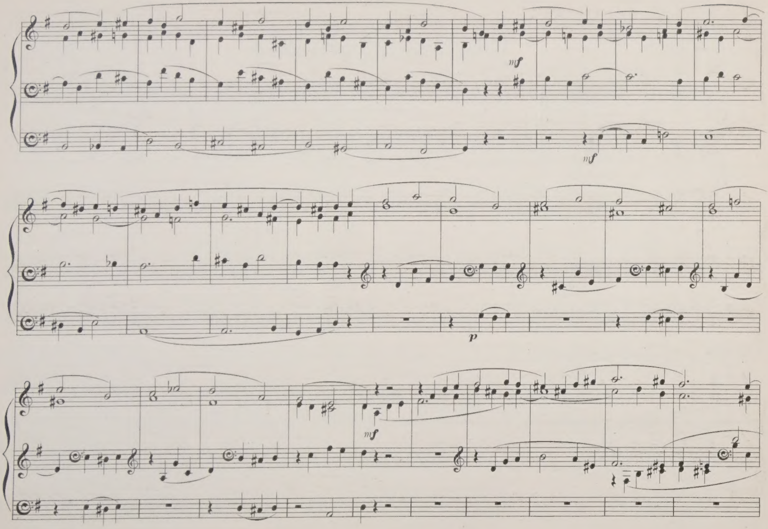

Gt Solo 8 ft
Ch.
R.H.
Sw.
L.H.
R.H.
rall. e dim.
pp

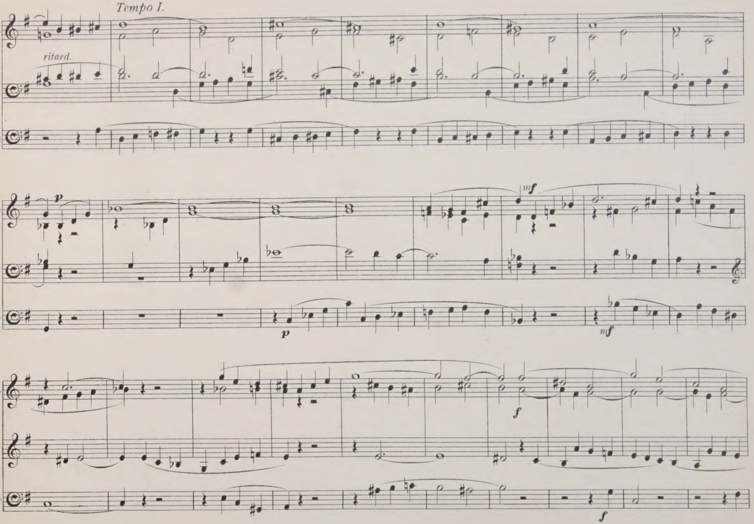
To his Friend, George Hepworth,
Dom-Organist &c. Schwerin.

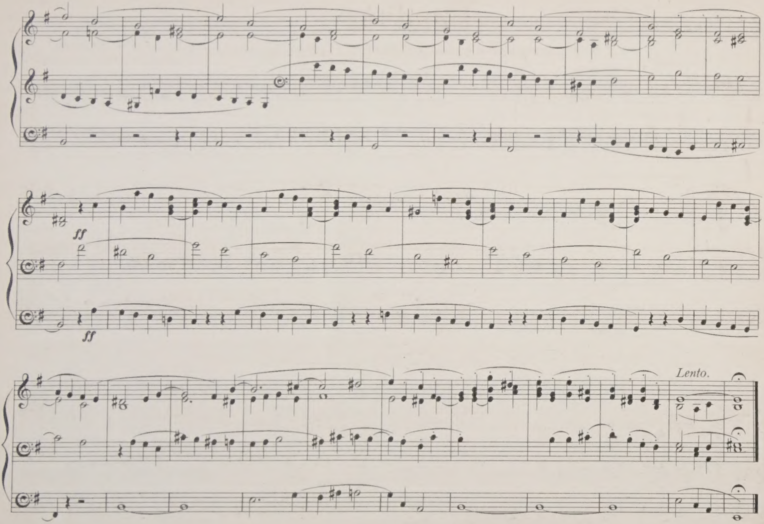
Thematical Prelude.

W. CONRADI.
Organist, St. Paul's Church,
Schwerin, Mecklenburgh.


𝅗𝅥 = 72.
ff
ff
mf
mf
p
p
molto ritard.
f
f


mf
mf
p
mf

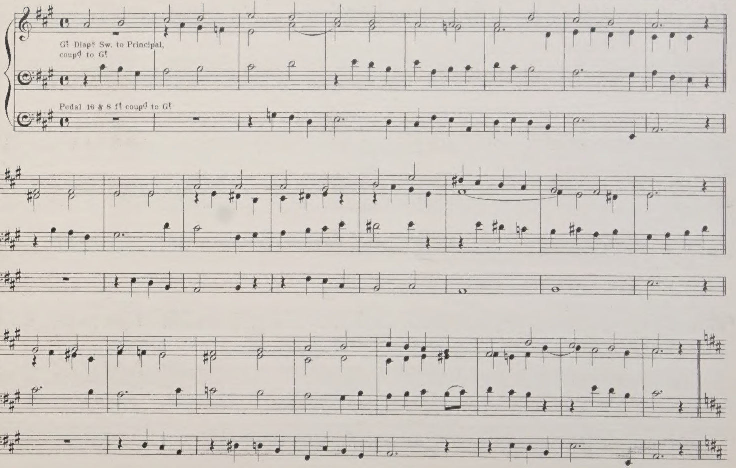

Tempo I.
ritard.
p
mf
p
mf
f
f

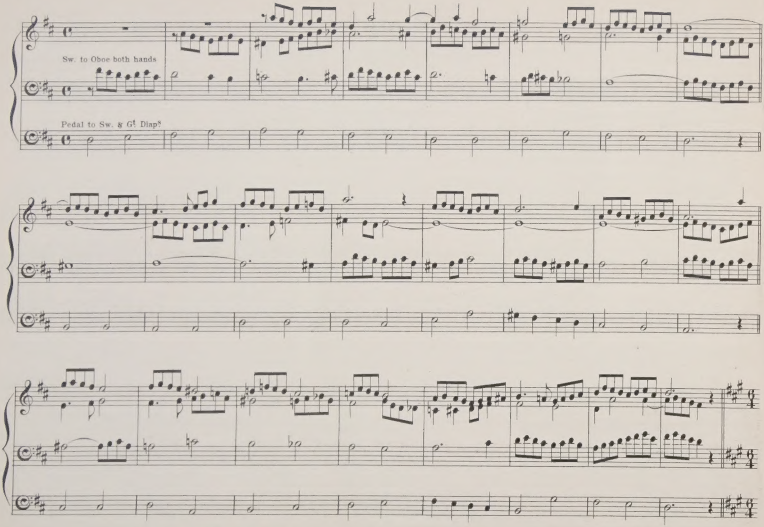

ff
ff
Lento.

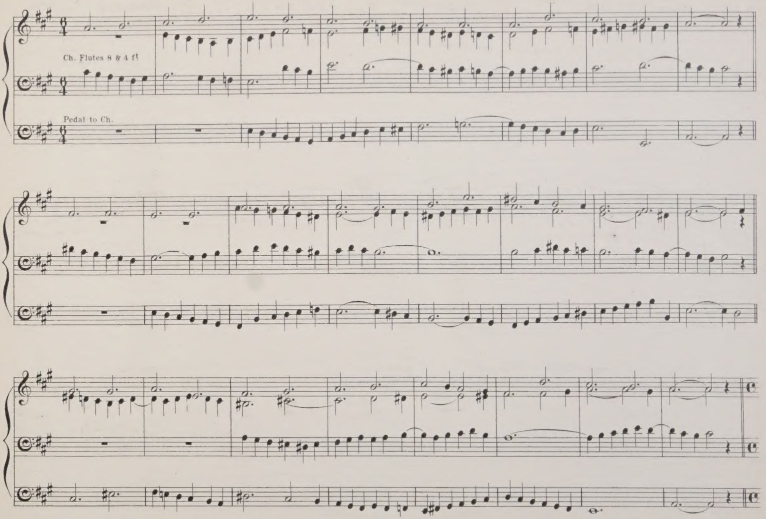
Postlude

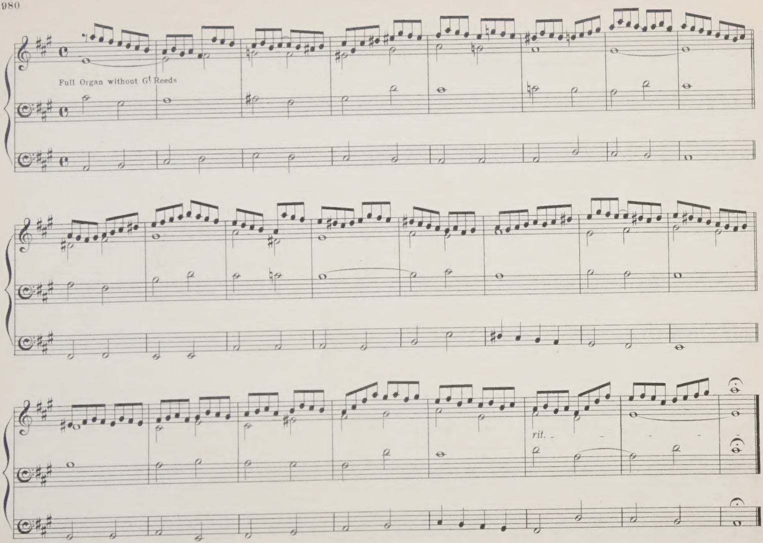
Counterpoint on a favourite Hymn Tune. (Tantum Ergo.)

W. N. WATSON.
Organist of Ward Chapel, Dundee.


Gt Diap. Sw. to Principal,
coupd to Gt
Pedal 16 & 8 ft coupd to Gt


Sw. to Oboe both hands
Pedal to Sw. & Gt. Diaps.


Ch. Flutes 8 & 4 ft
Pedal to Ch.


Full Organ without Gt Reeds
rit.

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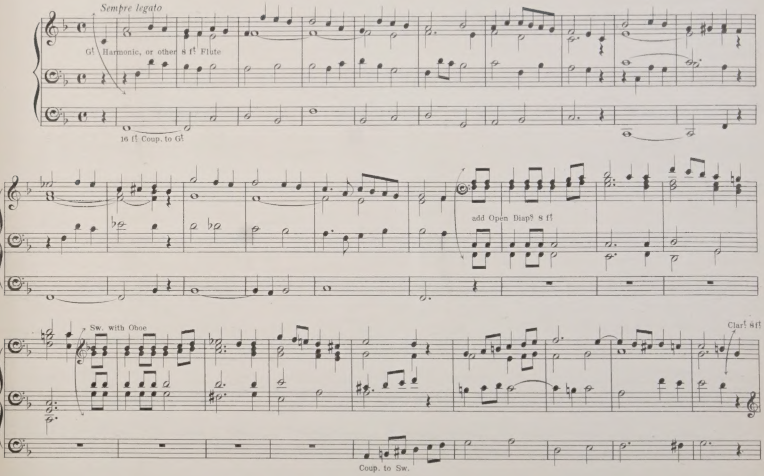
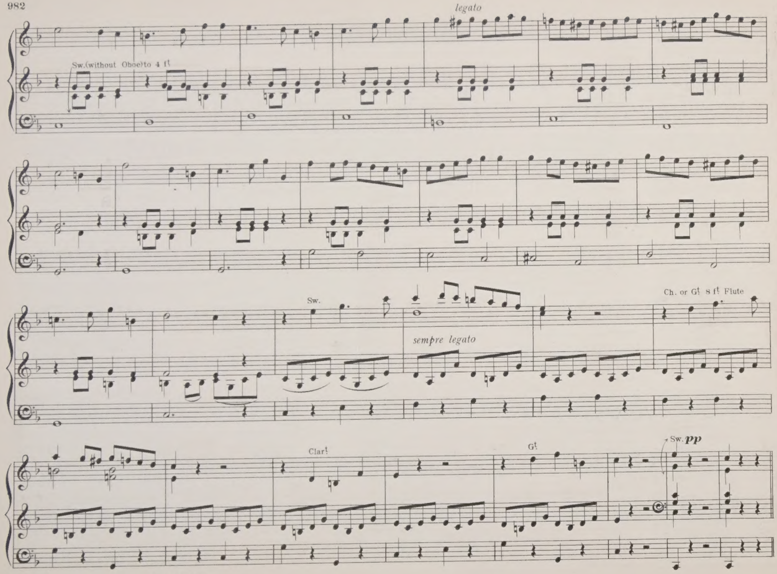
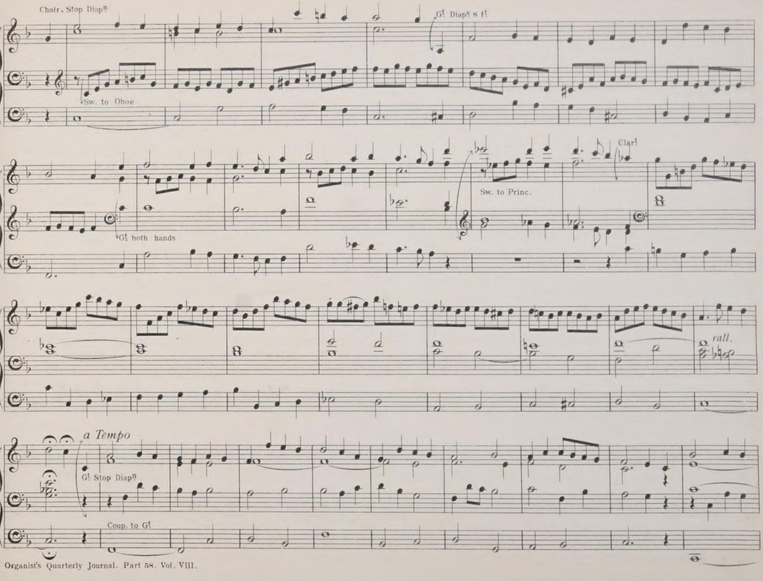
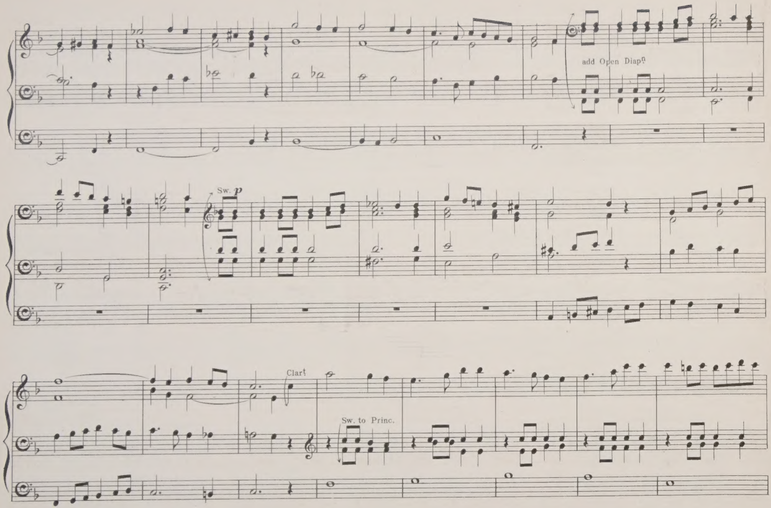
Andante

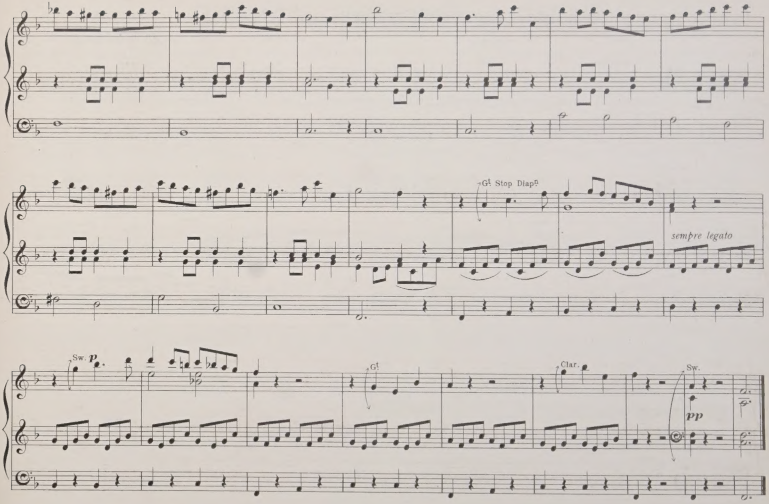
Dr J. C. TILEY.


Sempre legato
Gt Harmonic, or other 8 ft Flute
16 ft Coup. to Gt
add Open Diaps 8 ft
Sw. with Oboe
Clart 8 ft
Coup. to Sw.


legato
Sw.(without Oboe) to 4 ft
Sw.
sempre legato
Ch. or Gt 8 ft Flute
Clart
Gt
Sw. pp


Choir, Stop Diap^{n}
G^{t} Diap^{s} 8 f^{t}
Sw. to Oboe
Clar^{t}
Sw. to Princ.
G^{t} both hands
rall.
a Tempo
G^{t} Stop Diap^{n}
Coup. to G^{t}

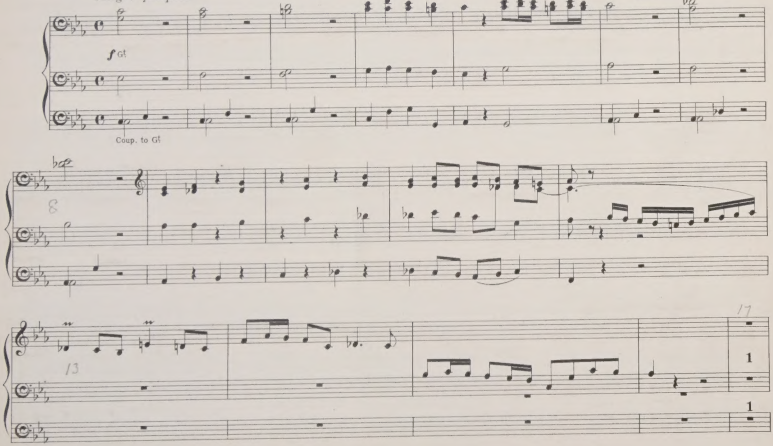

add Open Diapn.
Sw. p
Clart.
Sw. to Princ.


Gt. Stop Diapn.
sempre legato
Sw. p
Gt.
Clar.
Sw.
pp

Sonata for Four hands, and Pedals.

GEORGE HEPWORTH,
Dom-Organist and Grossherzogl: Musikdirector,
Schwerin.

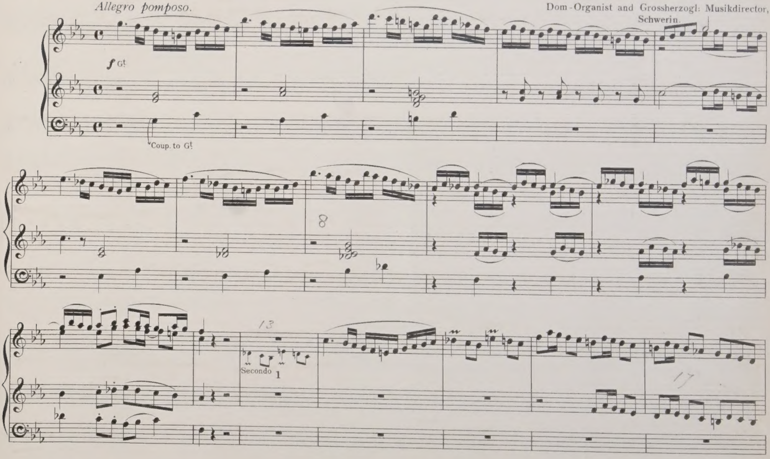
Allegro pomposo.

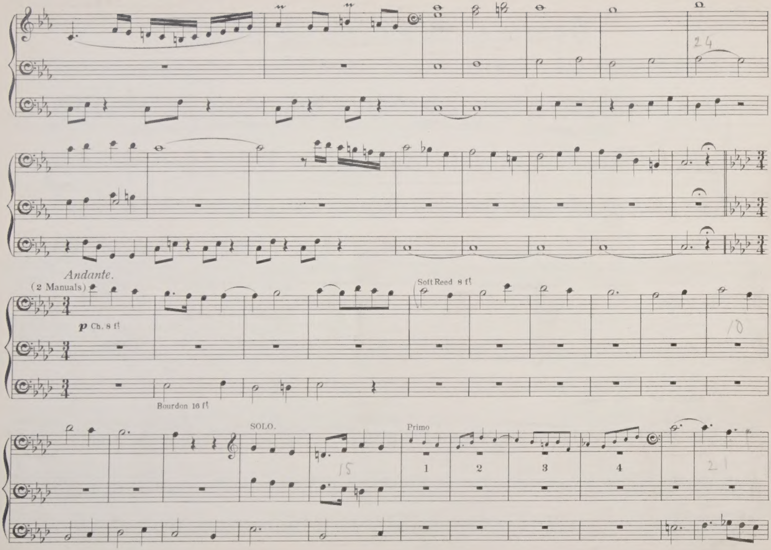

f Gt
Coup. to Gt
8
13
17
1
1

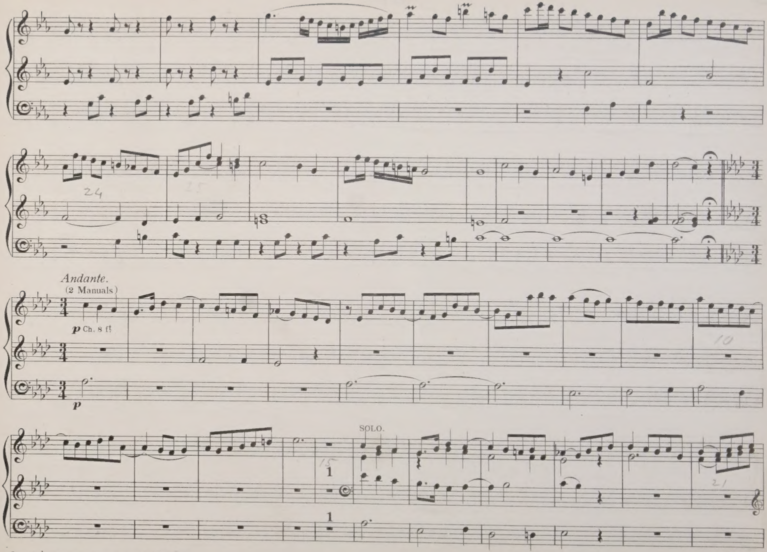
PRIMO.

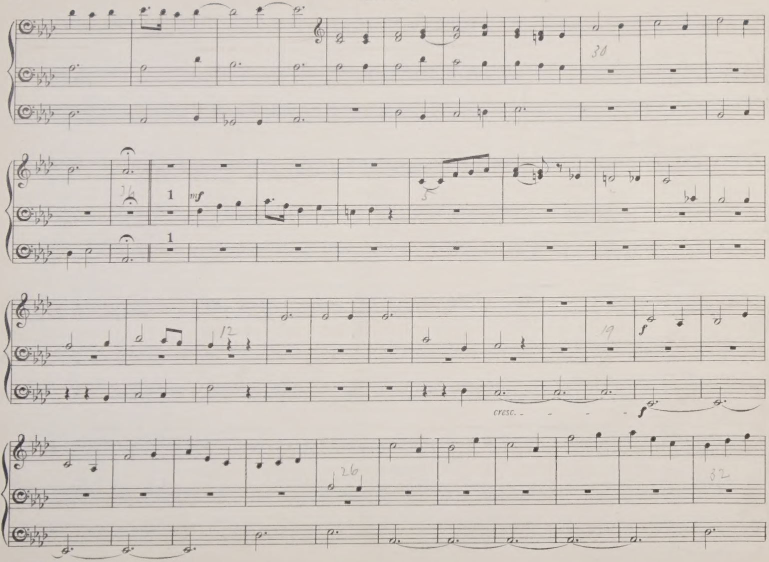
Sonata for Four hands, and Pedals.

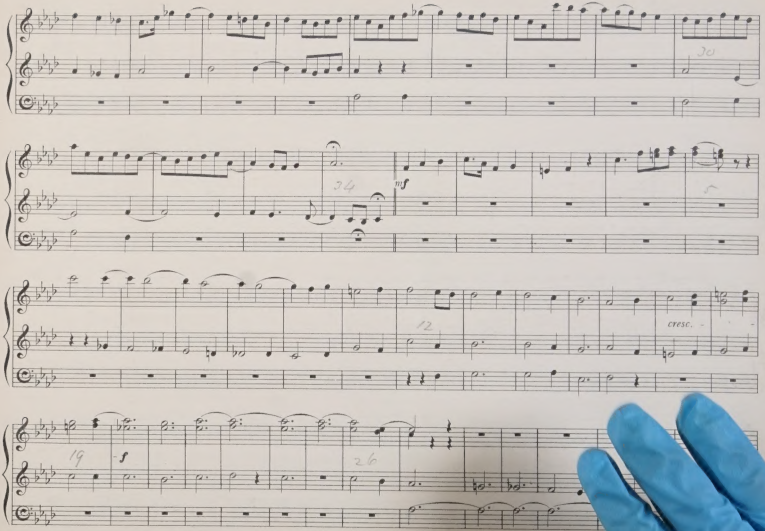
GEORGE HEPWORTH,
Dom-Organist and Grossherzogl: Musikdirector,
Schwerin.

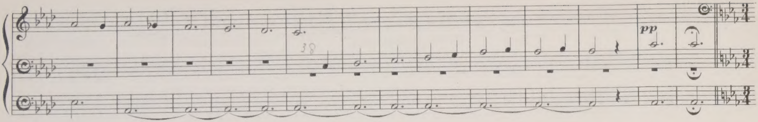

Allegro pomposo.
f Gt
Coup. to Gt
8
13
Secondo
1
17


24
Andante.
(2 Manuals)
p Ch. 8 ft
Bourdon 16 ft
Soft Reed 8 ft
10
SOLO.
15
Primo
1
2
3
4
21

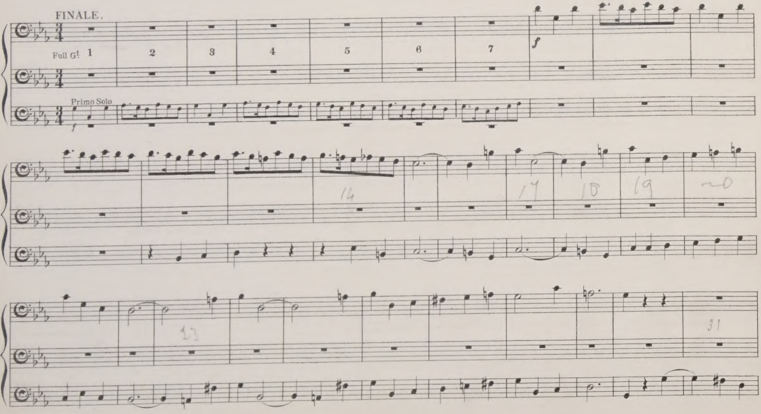

24
25
Andante.
(2 Manuals)
p Ch. 8 ft
p
10
SOLO.
15
1
1
21

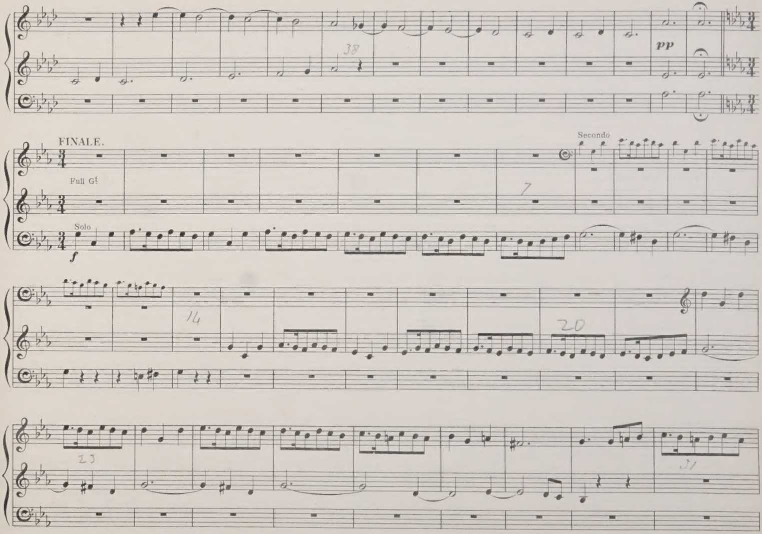

mf
cresc.
f
f

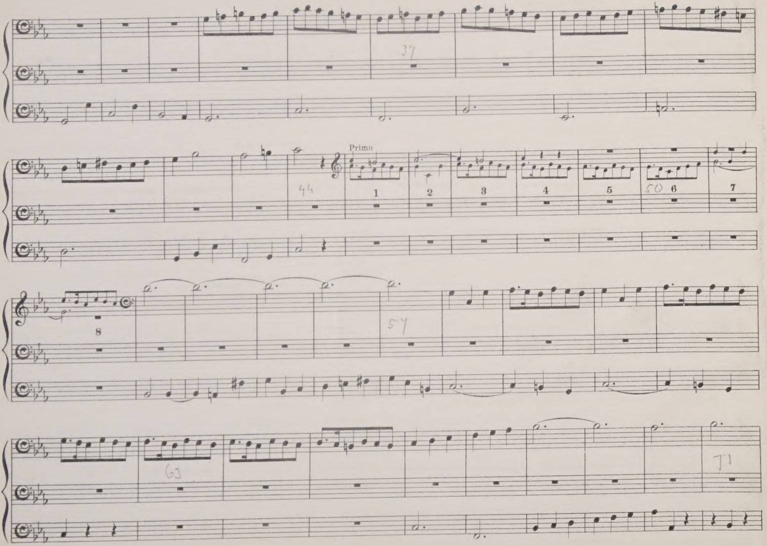

mf
cresc.
f

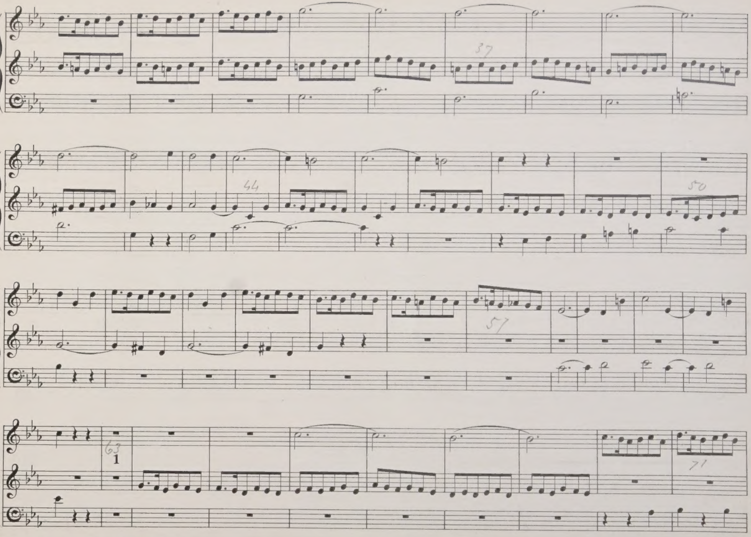


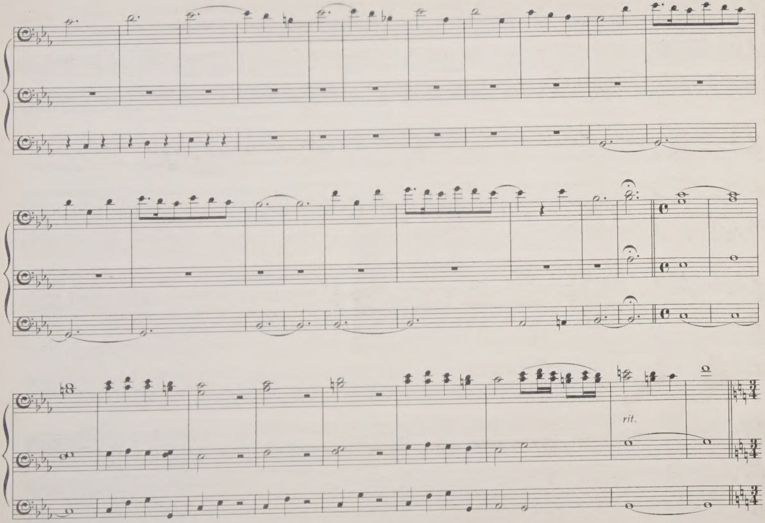
FINALE.

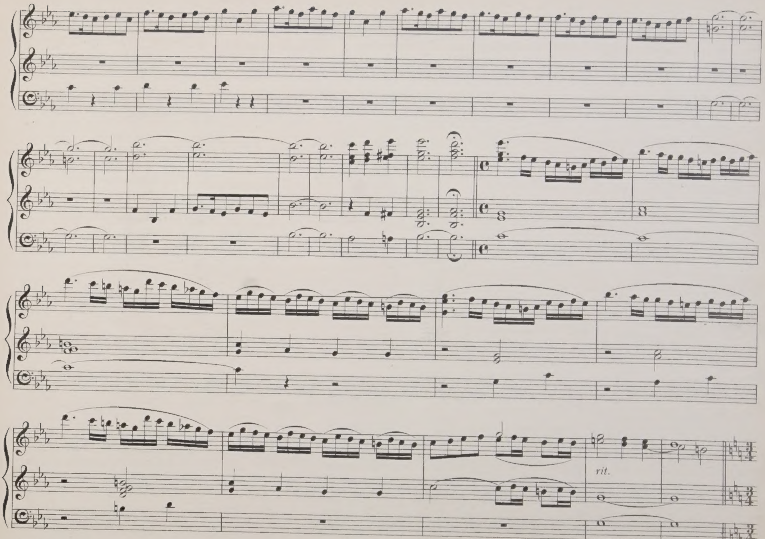

Full Gt. 1
2
3
4
5
6
7
f
Primo Solo
f
14
17
18
19
20
23
31


38
pp
FINALE.
Full Gt
Solo
f
7
Secondo
14
20
23
31

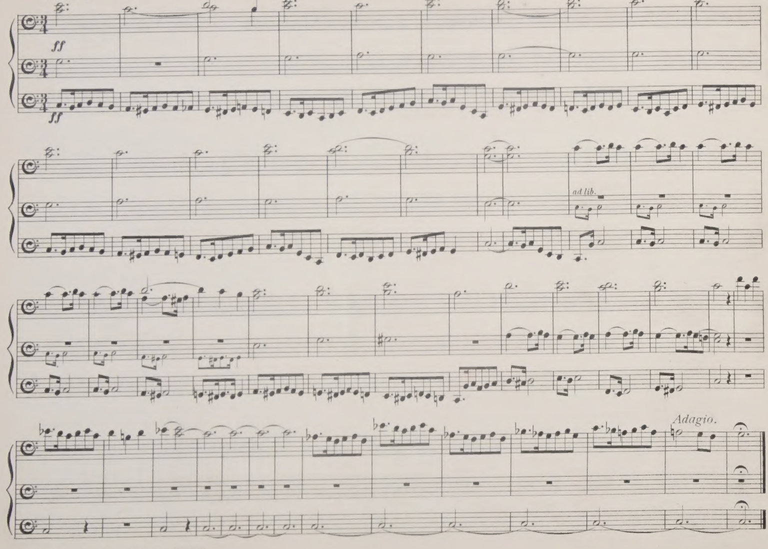

Primo



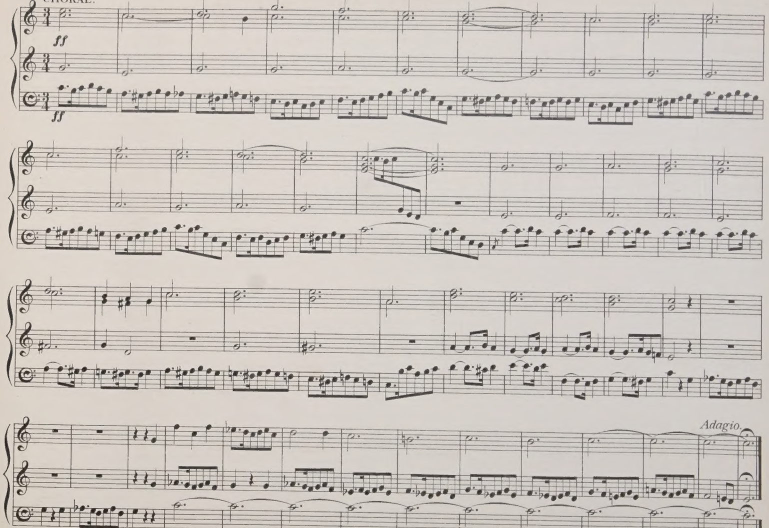

rit.


rit.

CHORAL.

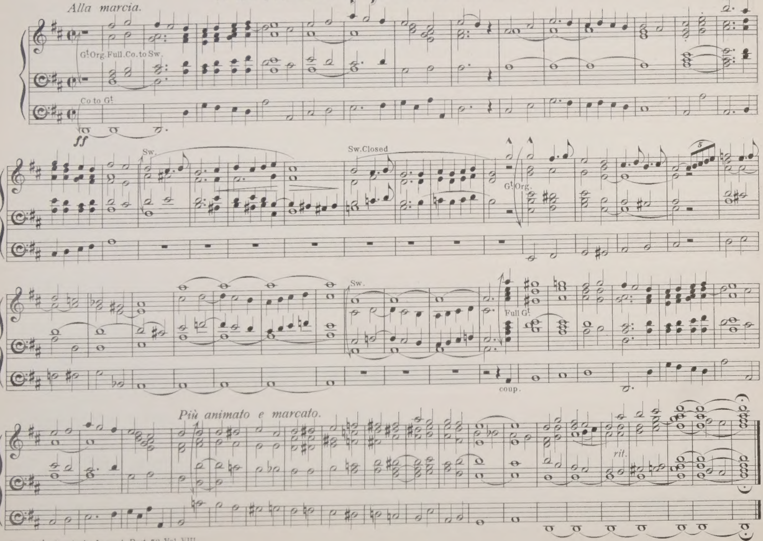

ff
ff
ad lib.
Adagio.

CHORAL.


ff
ff
Adagio.

Short, Easy Postlude in D.

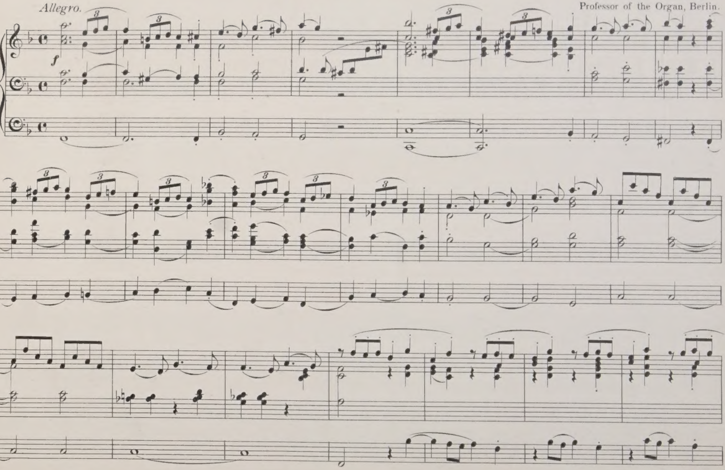
WM. SPARK.

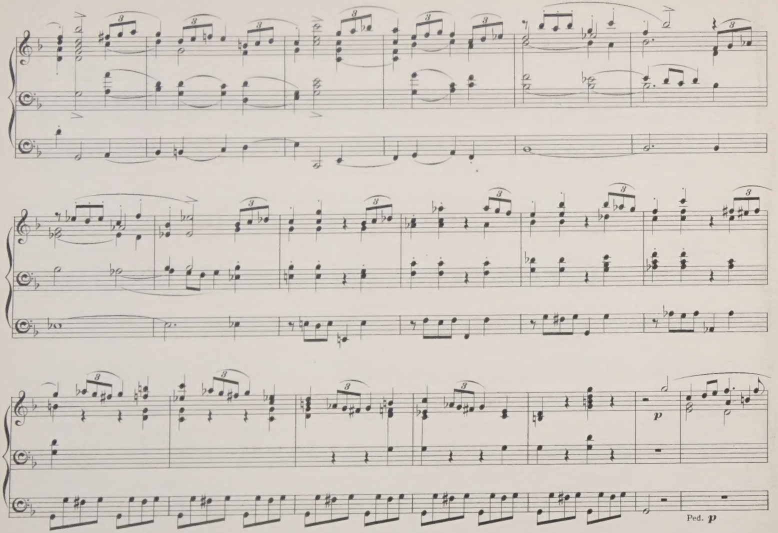

Alla marcia.
Gt Org. Full. Co. to Sw.
Co to Gt
ff
Sw.
Sw. Closed
Gt Org.
5
Sw.
Full Gt
coup.
Più animato e marcato.
rit.

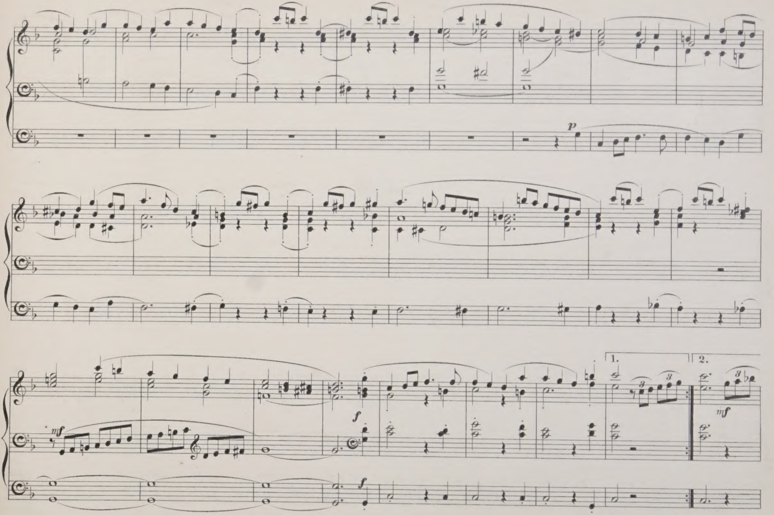
To Professor Dr. Joachim.

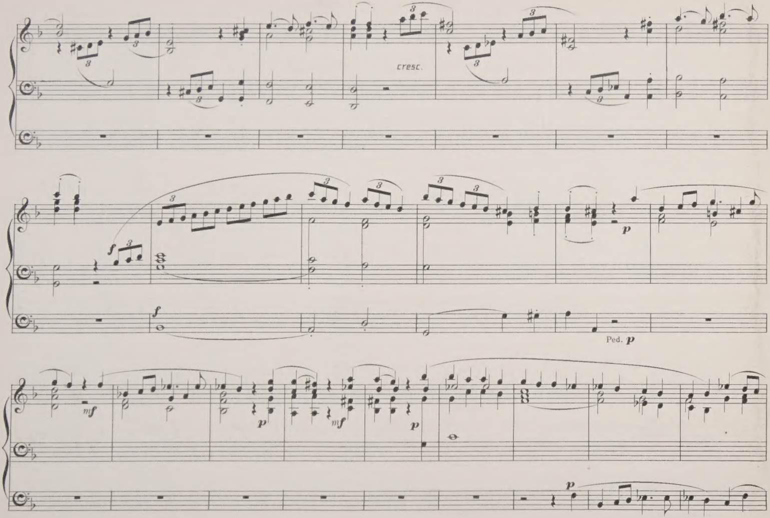
Concert-Satz.

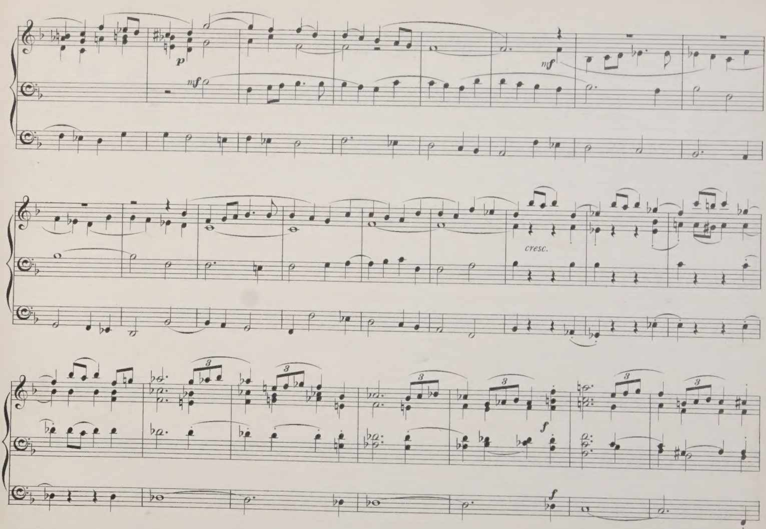
OTTO DIENEL, Op. 10.
Professor of the Organ, Berlin.

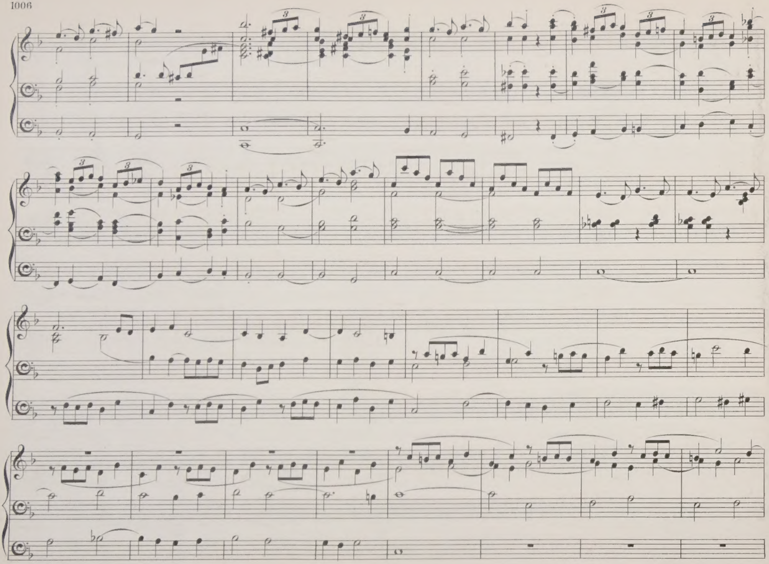


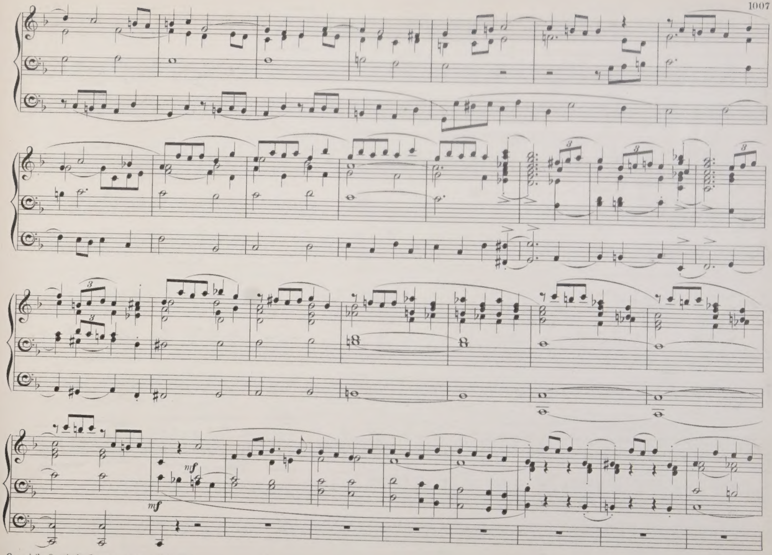

p
Ped. p

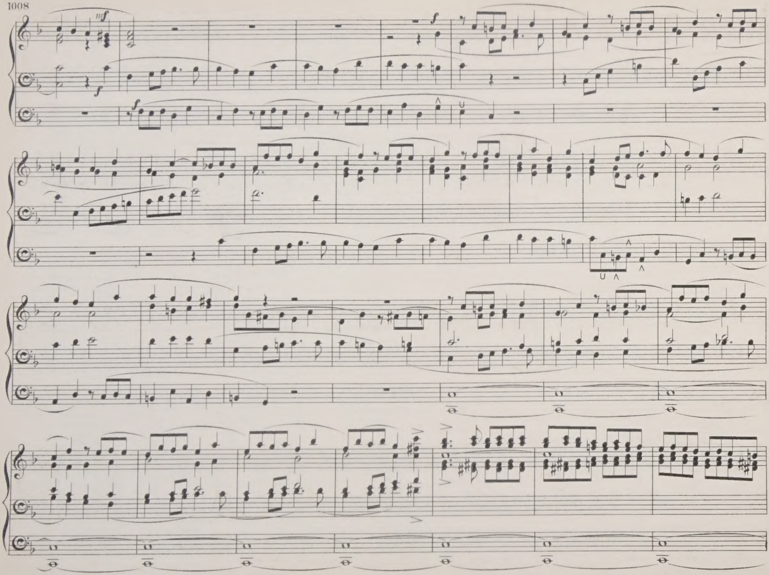

p
mf
f
f
1.
2.
3
3
3
mf

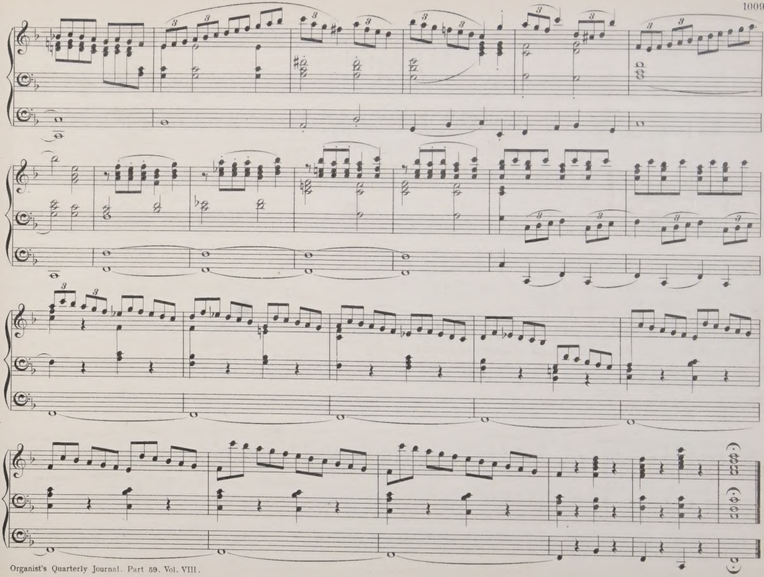

cresc.
f
f
p
Ped. p
mf
p
mf
p
p


p
mf
mf
cresc.
3
f
f



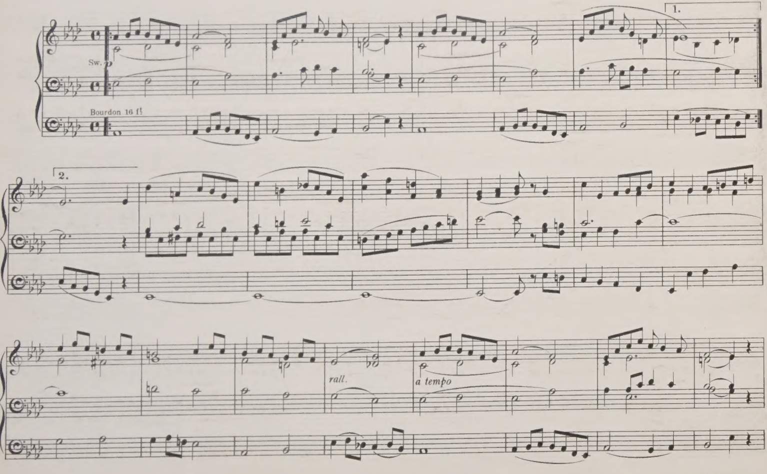

mf
mf

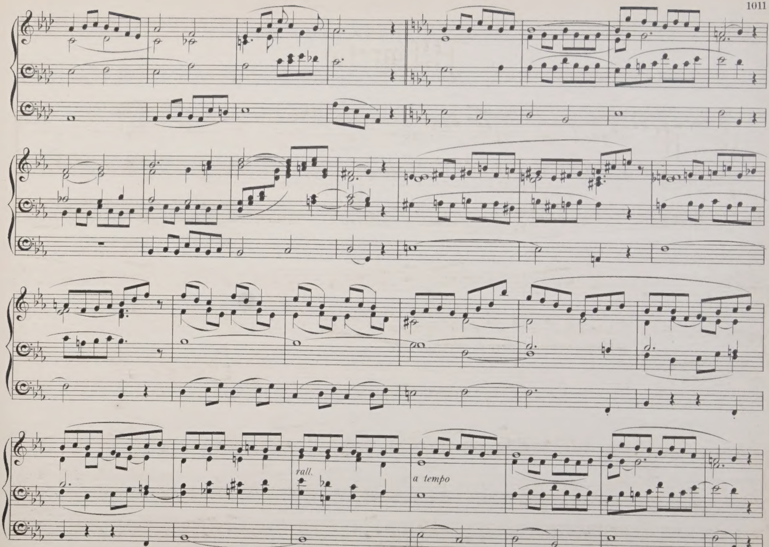

mf
f
f
f

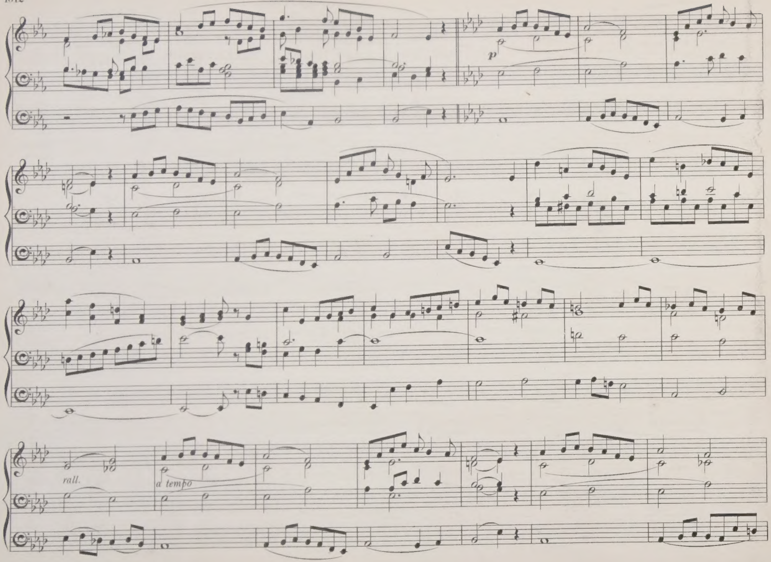


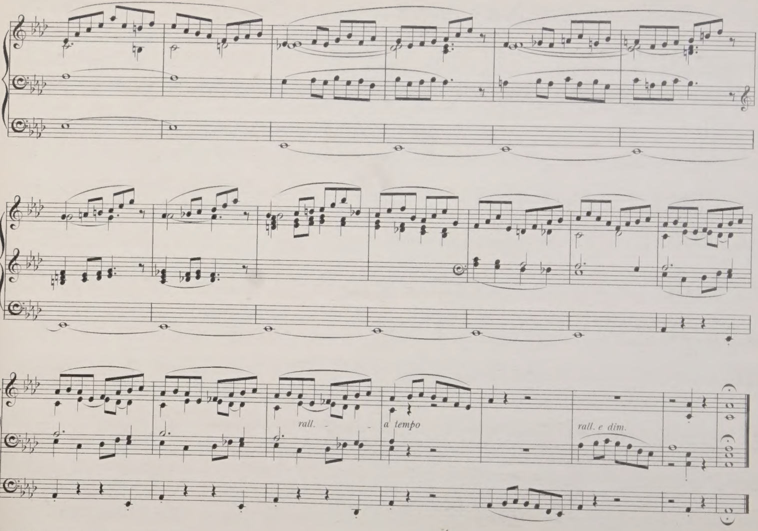
Allegretto.

W. WOLSTENHOLME.


1.
Sw. p
Bourdon 16 ft.
2.
rall.
a tempo

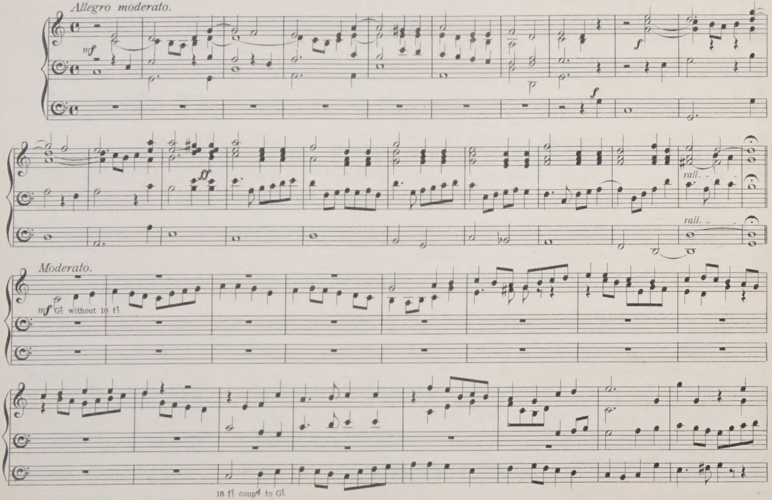

rall.
a tempo

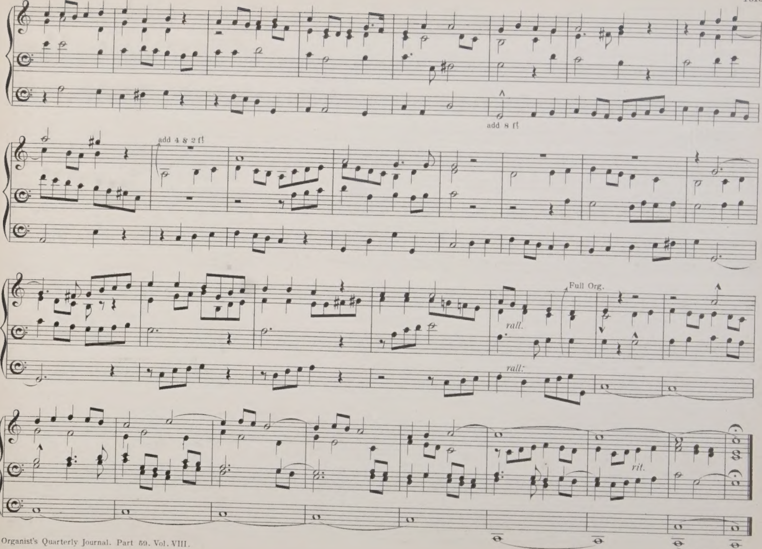

p
rall.
a tempo


rall.
a tempo
rall. e dim.

Posthude Introduction & Fugue.

The Hon. ADELA DOUGLAS PENNANT.

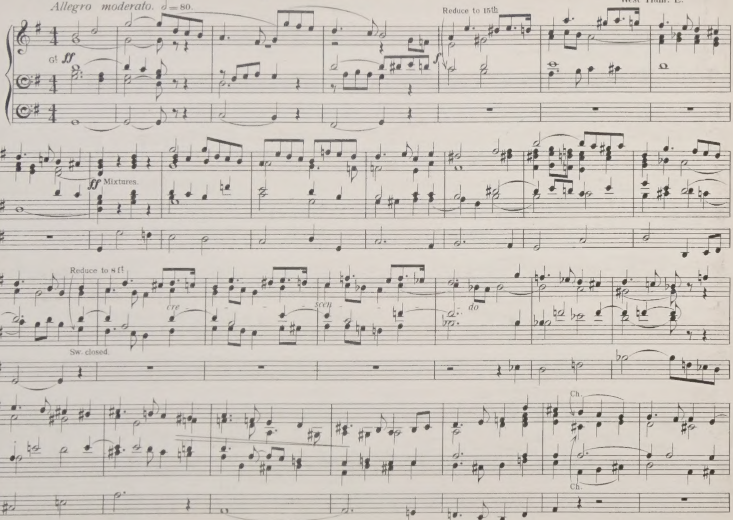

Allegro moderato.
mf
f
f
ff
rall.
rall.
Moderato.
mf Gt. without 16 ft.
16 ft. coupd. to Gt.

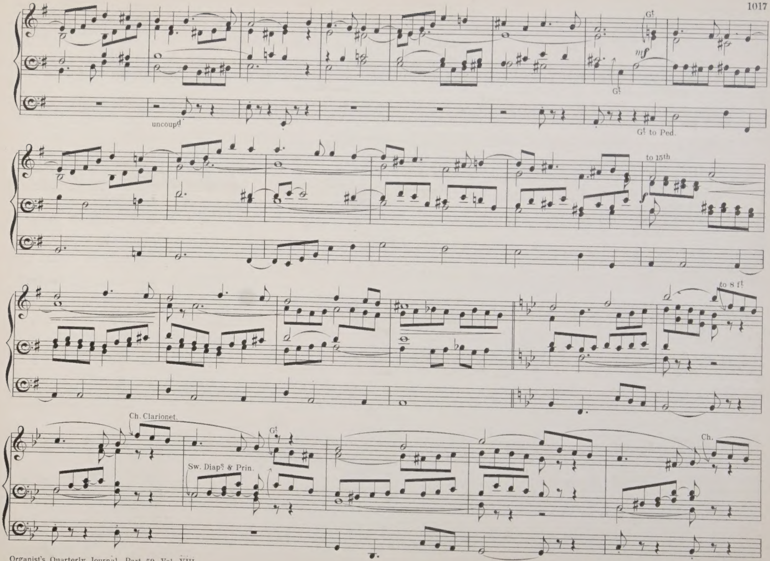

add 8 ft.
add 4 & 2 ft.
rall.
rall:
Full Org.
rit.

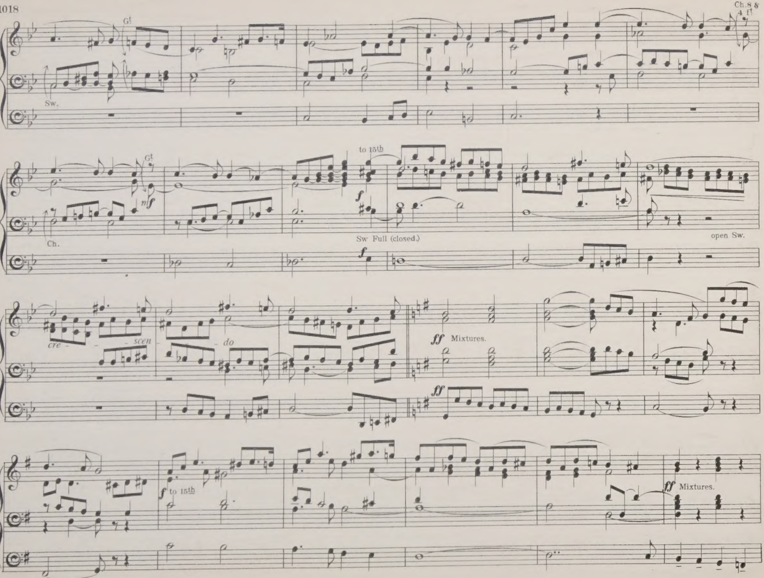
Prepare:
Gt. Full without Reeds coupled to
Sw. Full (open.)
Ch. 8 & 4 ft. Flutes.
Pedals 16 & 8 ft. coupled to Gt.

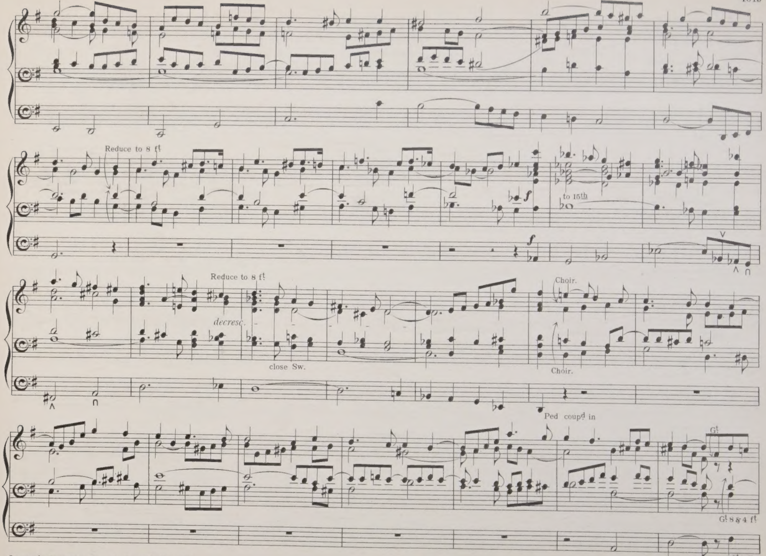
Postlude in G.

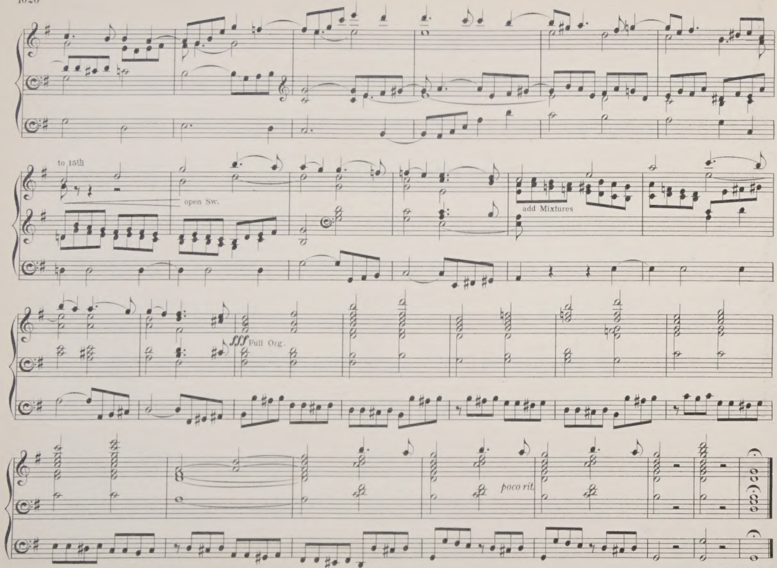
GEORGE B. GILBERT F. C. O.
Organist of the Parish Church,
West Ham. E.


Allegro moderato. 𝅗𝅥 = 80.
Gt. ff
Reduce to 15th
f
ff Mixtures.
Reduce to 8 ft.
Sw. closed.
cre - - - scen - - do
Ch.
Ch.


Gt
mf
Gt
uncoupd
Gt to Ped.
to 15th
to 8 ft
Ch. Clarionet.
Gt
Sw. Diaps & Prin.
Ch.


Gt
Sw.
Ch.8 & 4 ft
Gt
mf
Ch.
to 15th
f
Sw Full (closed.)
f
open Sw.
cre - scen - do
ff Mixtures.
ff
f to 15th
ff Mixtures.


Reduce to 8 ft
f
f
to 15th
Reduce to 8 ft
decresc.
close Sw.
Choir.
Choir.
Ped coupd in
Gt
Gt 8 & 4 ft
Gt to Ped.

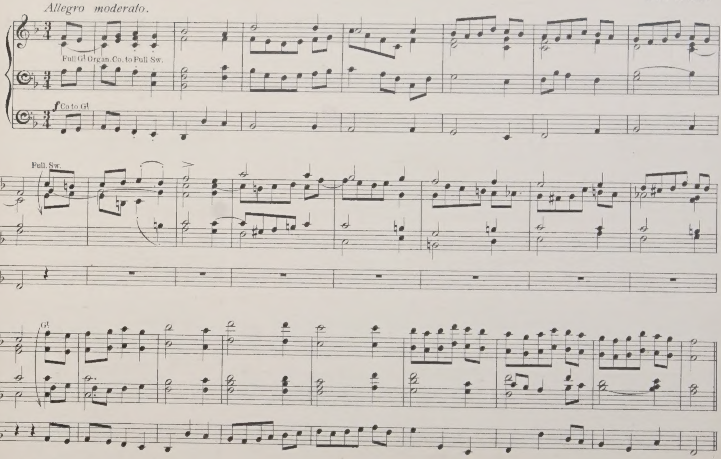

to 15th
open Sw.
add Mixtures
fff Full Org.
poco rit.

LONDON-NOVELLO & C°
Engravers & Printers

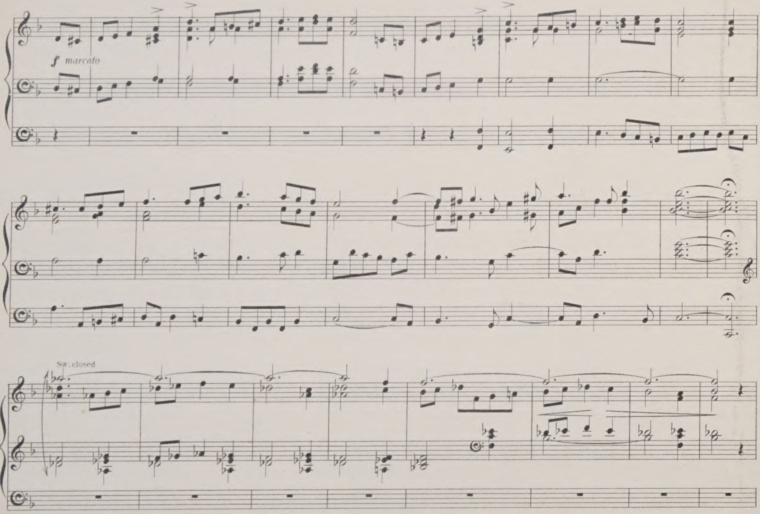
To his Friend, Dr E. J. Hopkins.

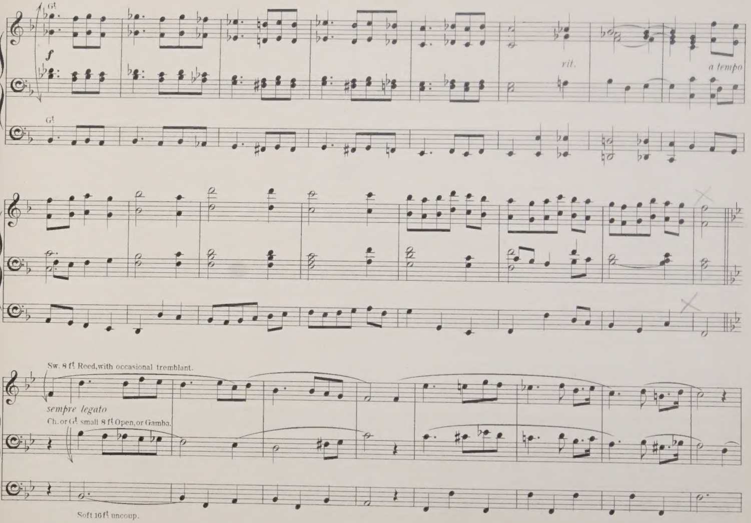
Fantasia in Three Movements.[+]

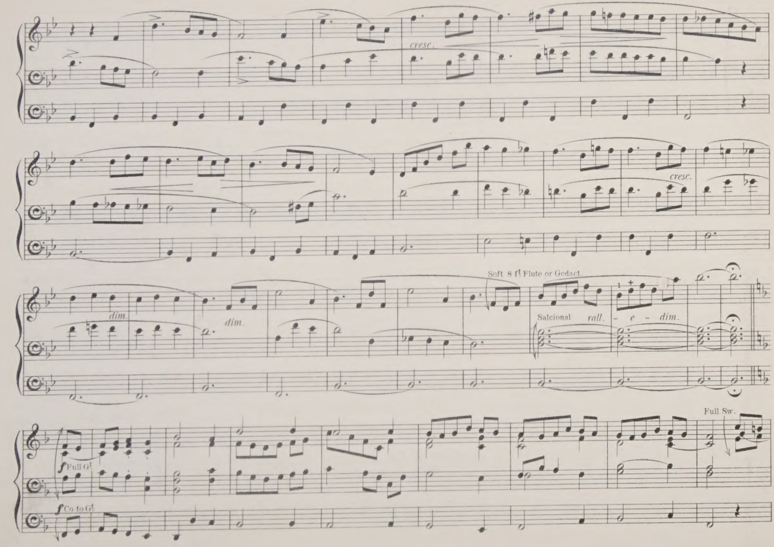
WM. SPARK.

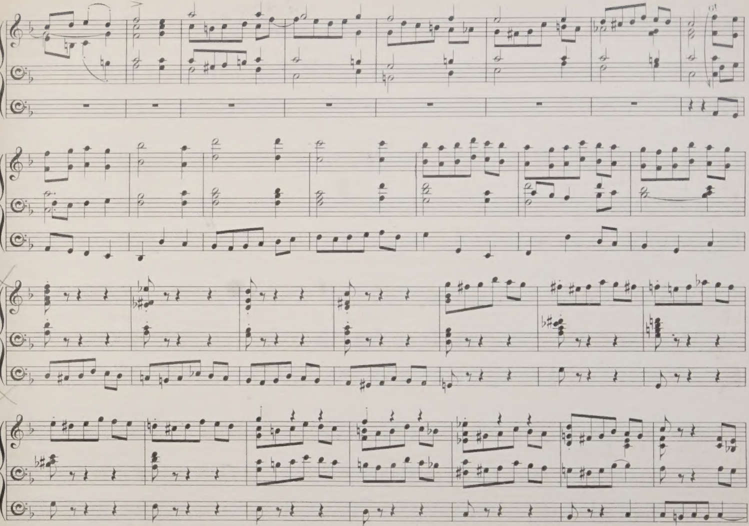

Allegro moderato.
Full Gt Organ. Co. to Full Sw.
f Co to Gt
Full. Sw.
Gt

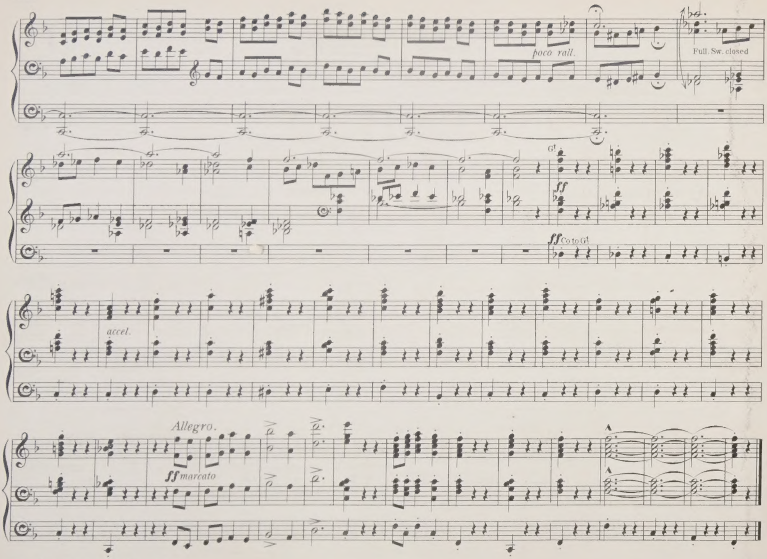
+) The two other movements will appear in subsequent Parts.


f marcato
Sw. closed


Gt
f
Gt
rit.
a tempo
Sw. 8 ft Reed, with occasional tremblant.
sempre legato
Ch. or Gt small 8 ft Open, or Gamba.
Soft 16 ft uncoup.


cresc.
cresc.
dim.
dim.
Soft 8 ft. Flute or Gedact.
Salcional
rall. - e - dim.
f Full Gt.
f Co to Gt.
Full Sw.

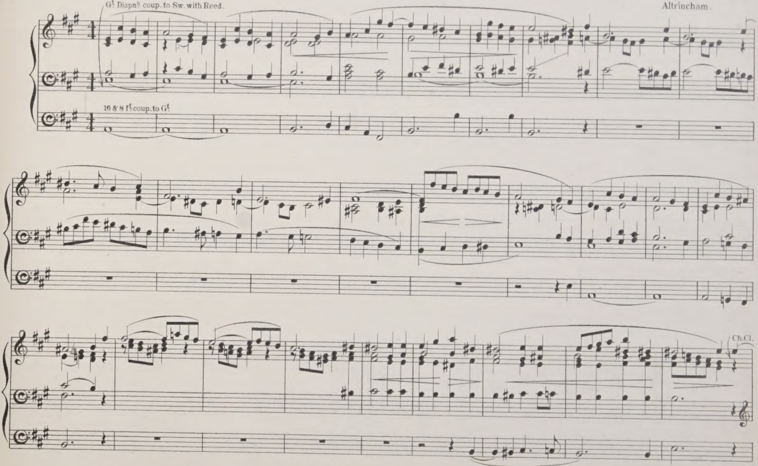

Gt

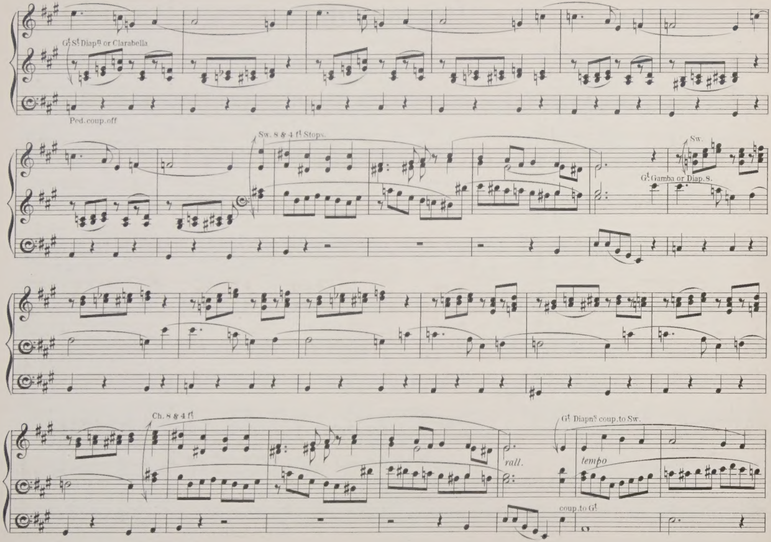

poco rall.
Full. Sw. closed
G!
ff
ff Co to G!
accel.
Allegro.
ff marcato
A
A

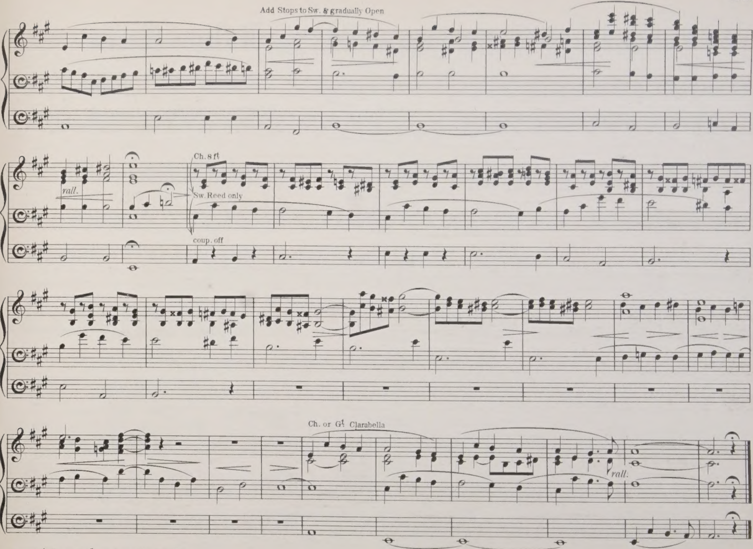
Impromptu.

W. HENRY MAXFIELD.
Organist, St. Georges Church,
Altrincham.

Moderato.

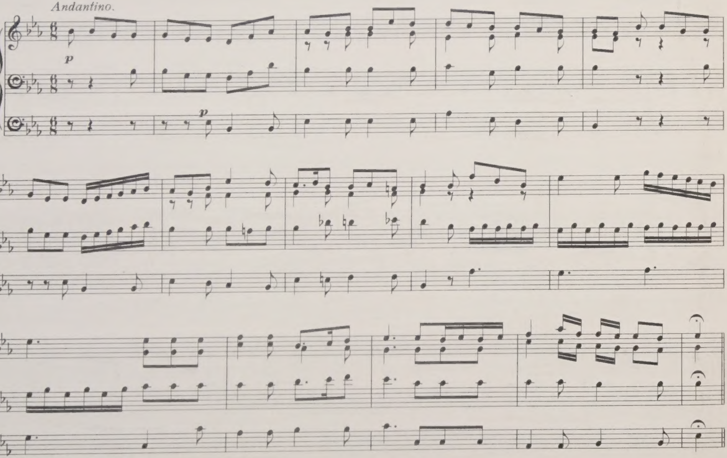

Gt. Diapns. coup. to Sw. with Reed.
16 & 8 ft. coup. to Gt.
Ch.Cl.

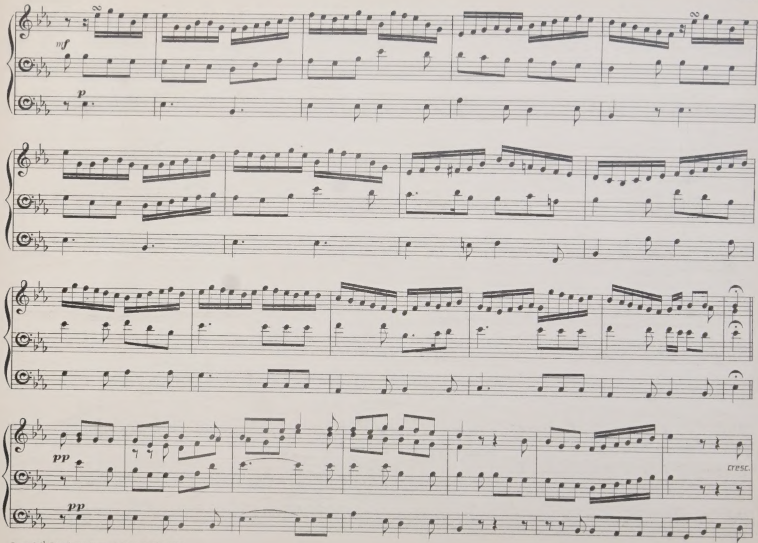

Gt St Diapn or Clarabella
Ped. coup. off
Sw. 8 & 4 ft Stops.
Sw.
Gt Gamba or Diap. 8.
Ch. 8 & 4 ft
Gt Diapns coup. to Sw.
rall.
tempo
coup. to Gt

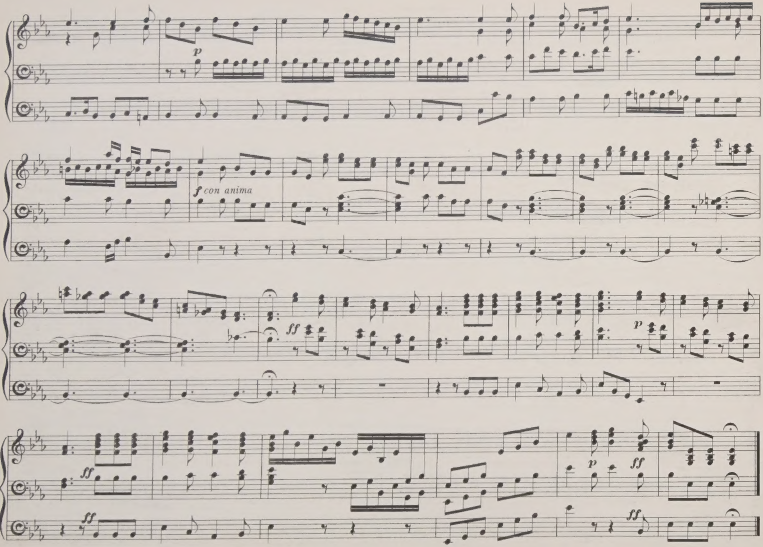

Add Stops to Sw. & gradually Open
rall.
Ch. 8 ft
Sw. Reed only
coup. off
Ch. or Gt. Clarabella
rall.

Fantasia on Mozart's celebrated Duet from "Il Flauto Magico."

GEORGE HEPWORTH.
Hof Organist, &c. Schwerin.

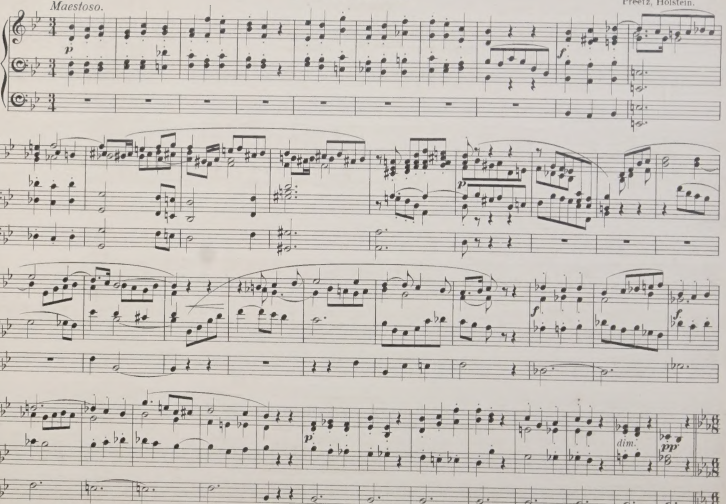


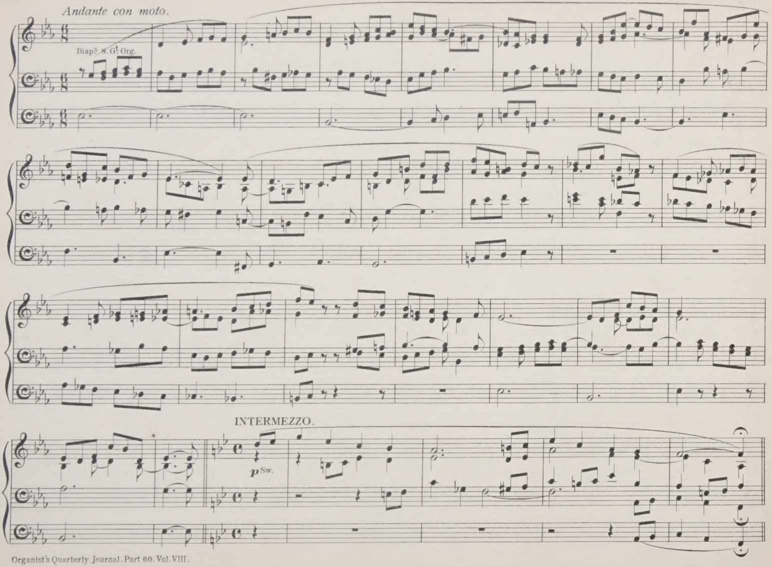

mf
p
pp
pp
cresc.


p
f con anima
ff
p
ff
ff
p
ff
ff

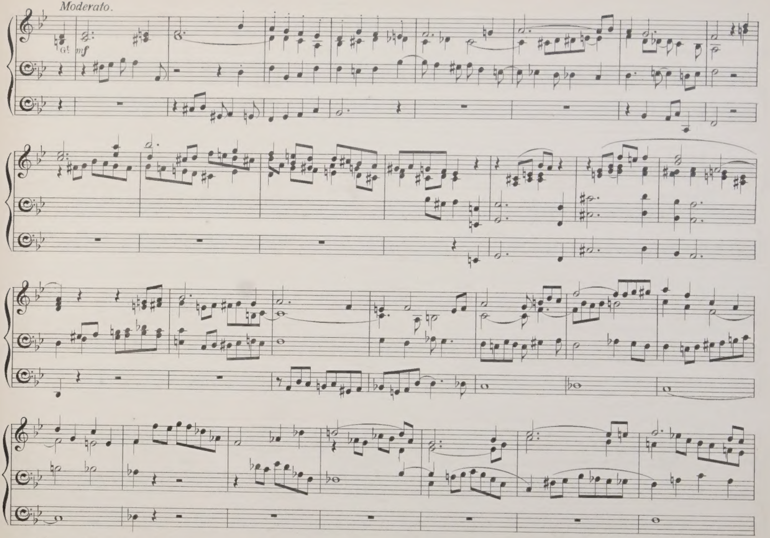
Fantasie.

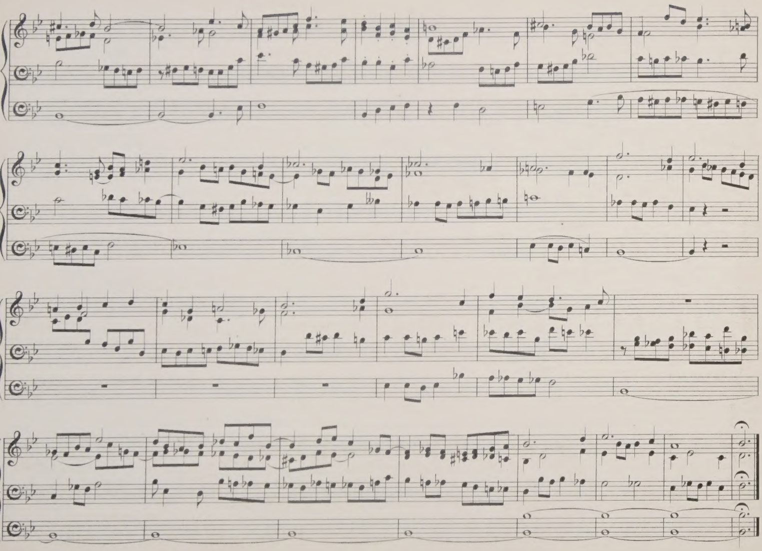
JULIUS KATTERFELDT.
Preetz, Holstein.


Maestoso.
p
f
p
f
f
p
dim.
pp


Andante con moto.
Diap^s. 8. G^t. Org.
INTERMEZZO.
p Sw.

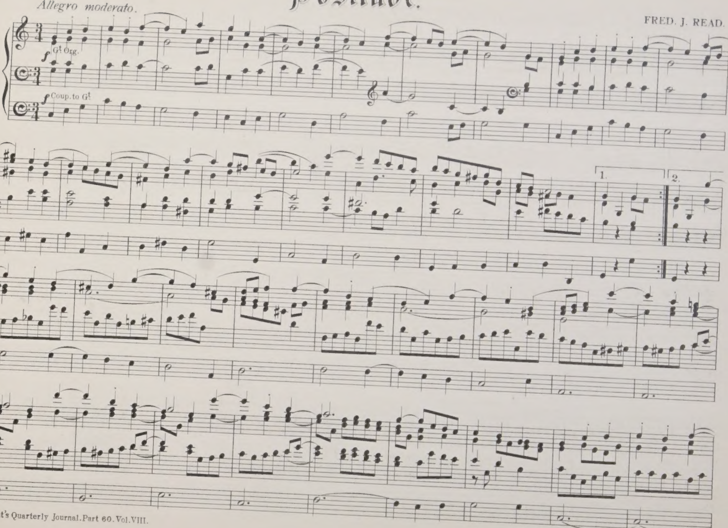
Moderato.

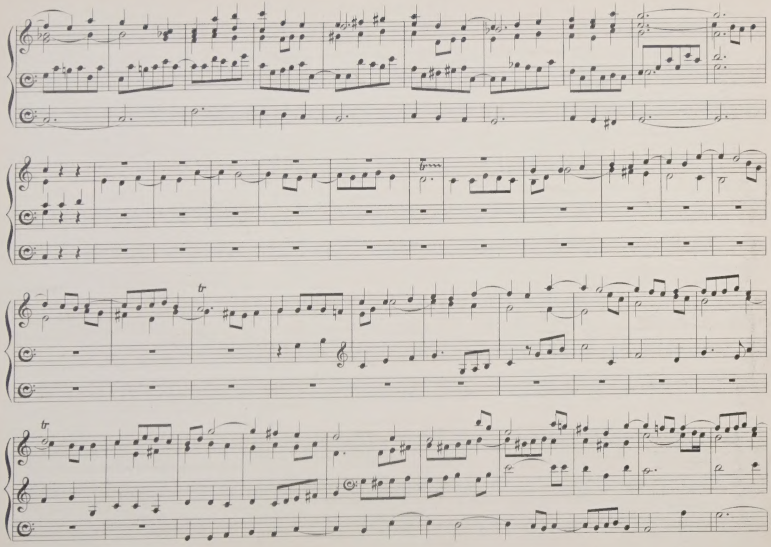

Moderato.
G!
mf

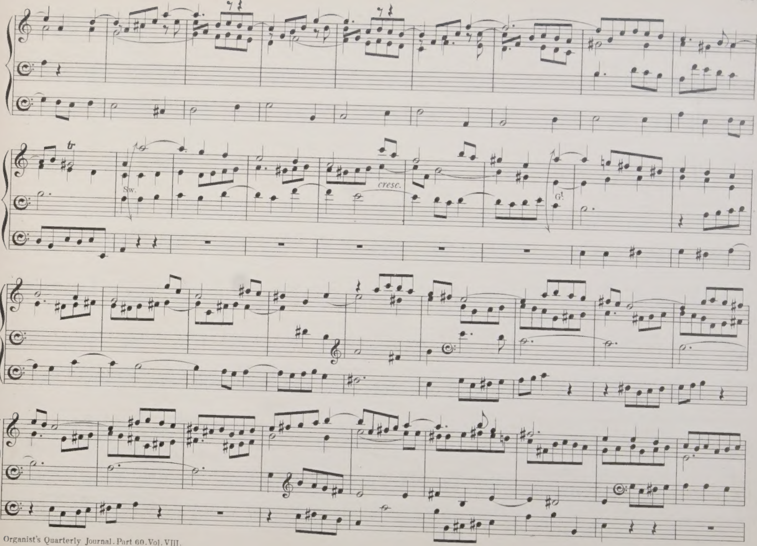


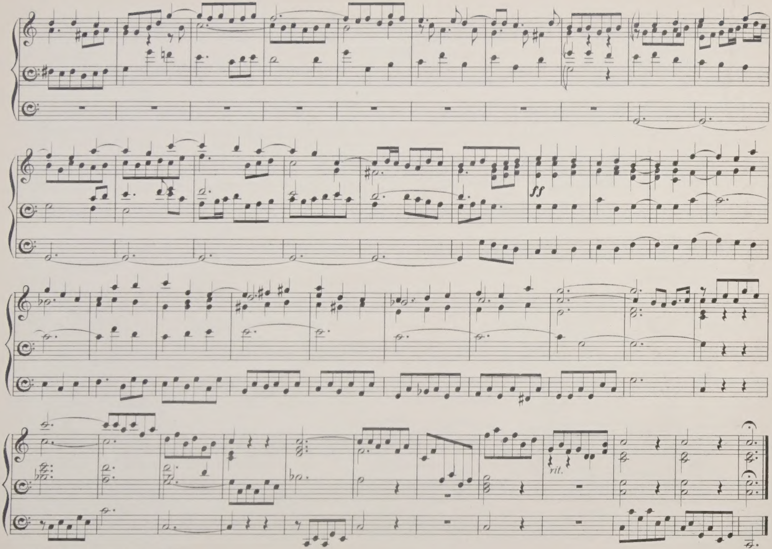
Postlude

FRED. J. READ.


Allegro moderato.
f Gt Org.
f Coup. to Gt
1.
2.

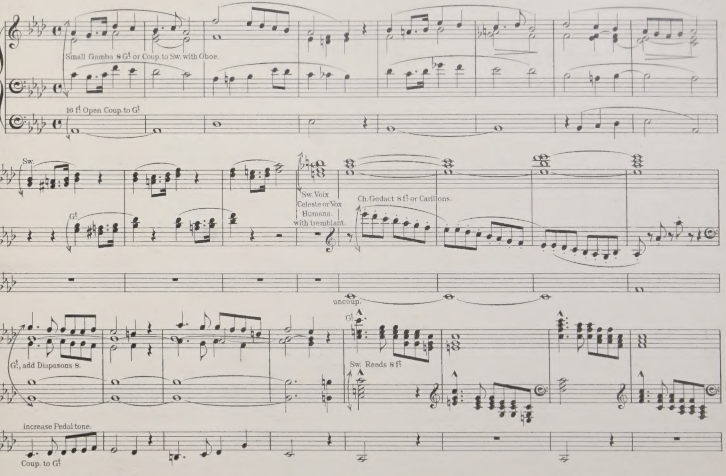

tr
tr
tr
tr


tr
Sw.
cresc.
Gt.

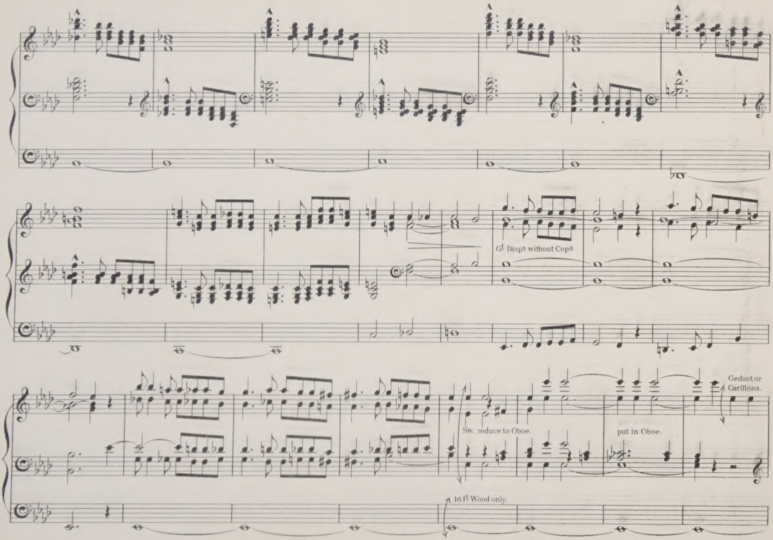

ff
rit.

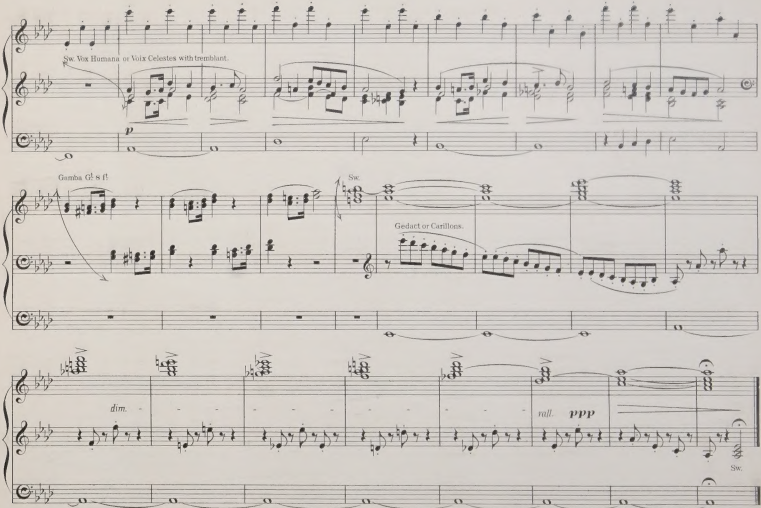
Andante Espressivo.+

W. SPARK.


Small Gamba 8 G^t. or Coup. to Sw. with Oboe.
16 f^t. Open Coup. to G^t.
Sw.
G^t.
Sw. Voix Celeste or Vox Humana, with tremblant.
Ch. Gedact 8 f^t. or Carillons.
uncoup.
G^t., add Diapasons 8.
increase Pedal tone.
Coup. to G^t.
G^t.
Sw. Reeds 8 f^t.

+ Continuation of Fantasia in three Movements.

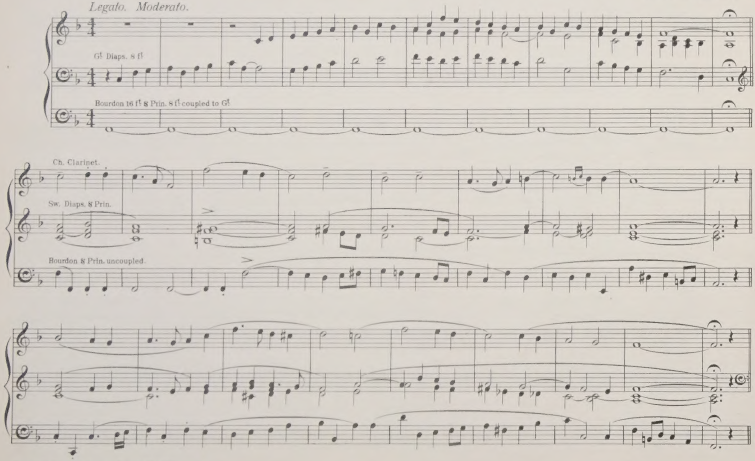

Gt Diaps without Copa
Sw. reduce to Oboe.
put in Oboe.
16 ft Wood only.
Gedact or Carillons.

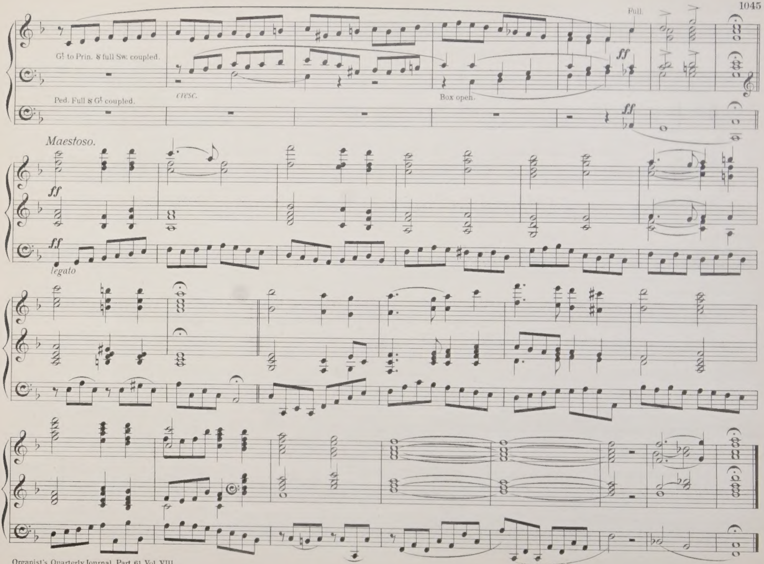

Sw. Vox Humana or Voix Celestes with tremblant.
p
Gamba G! 8 f!
Sw.
Gedact or Carillons.
dim.
rall.
ppp
Sw.

To Mr. A. H. Pochin.

Introductory Voluntary on the Russian Hymn.

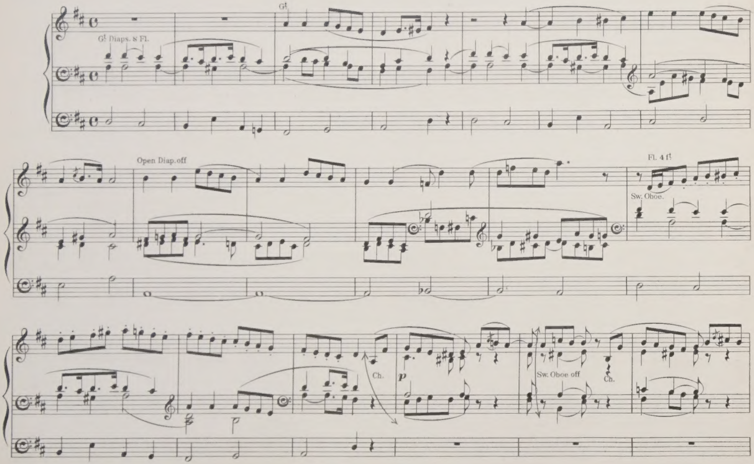
JAMES T. PYE.
Mus. Bac. Oxon. F. C. O.

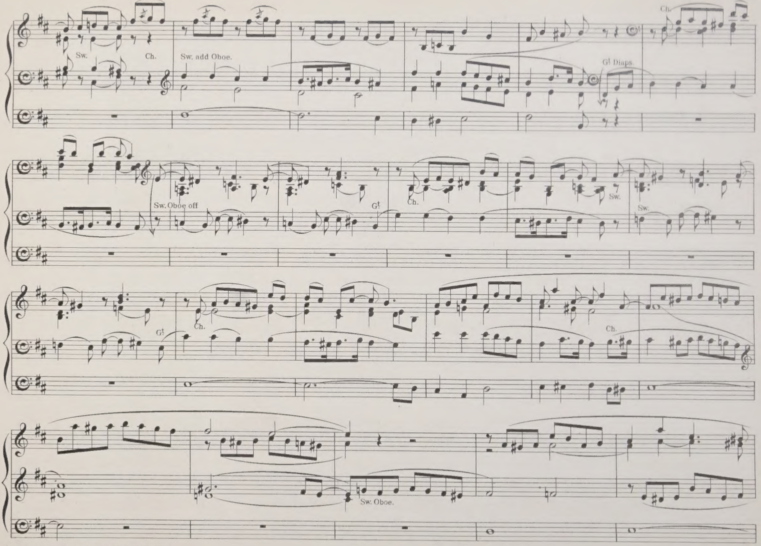

Legato. Moderato.
Gt. Diaps. 8 ft.
Bourdon 16 ft. & Prin. 8 ft. coupled to Gt.
Ch. Clarinet.
Sw. Diaps. & Prin.
Bourdon & Prin. uncoupled.

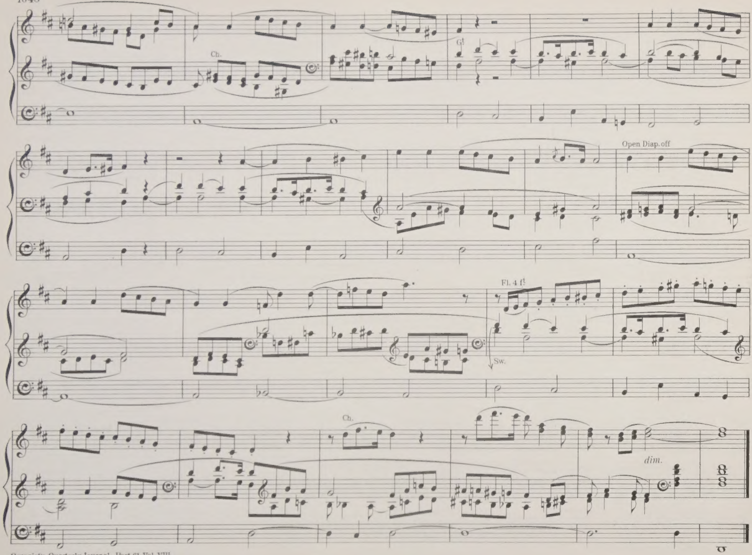

Full.
Gt. to Prin. & full Sw. coupled.
ff
cresc.
Box open.
Ped. Full & Gt. coupled.
ff
Maestoso.
ff
ff
legato

Andante.

J. H. WALLIS.


Gt
Gt Diaps. & Fl.
Open Diap. off
Fl. 4 ft
Sw. Oboe.
Ch.
p
Sw. Oboe off
Ch.

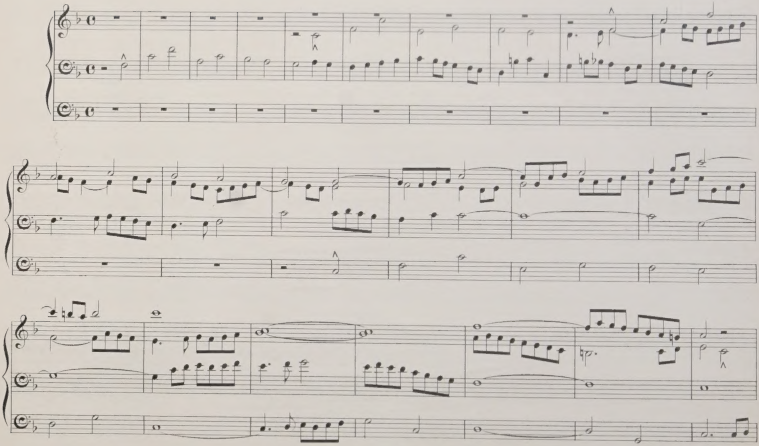

Sw.
Ch.
Sw. add Oboe.
Ch.
Gt Diaps.
Sw. Oboe off
Gt
Ch.
Sw.
Sw.
Gt
Ch.
Ch.
Sw. Oboe.

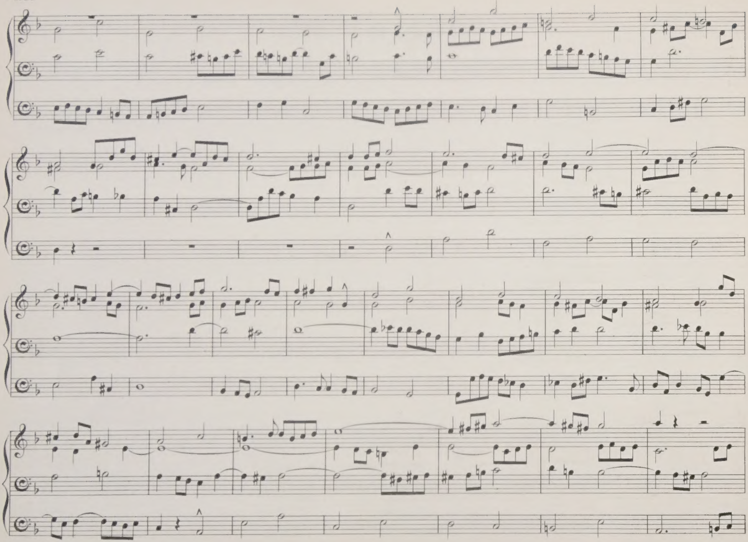

Ch.
G!
Open Diap. off
Fl. 4 ft.
Sw.
Ch.
dim.

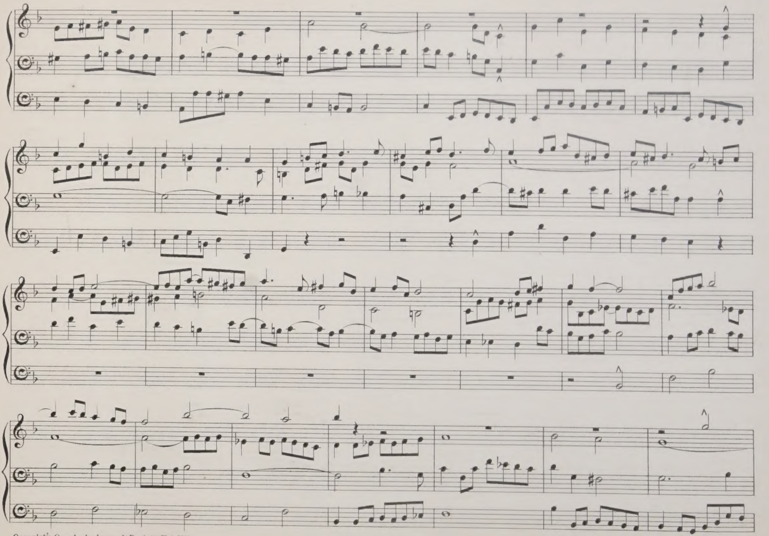
Fugue. 4 Voc.

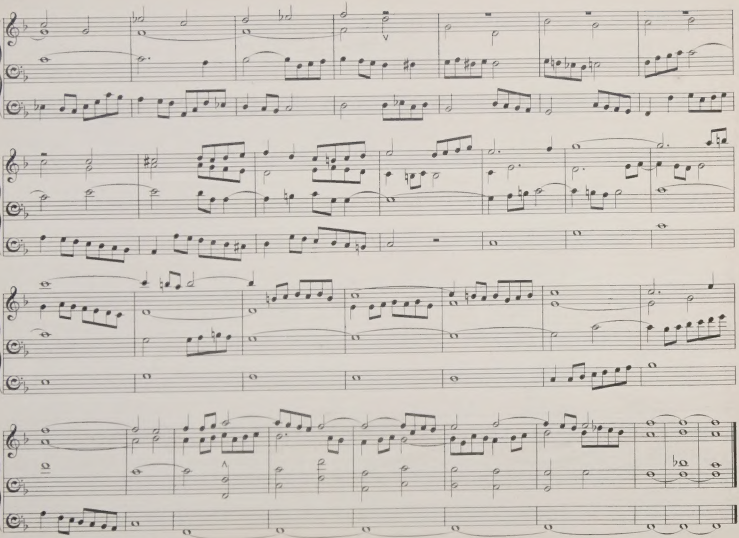
on the First section of St David's Hymn Tune

Dr J. C. TILEY.







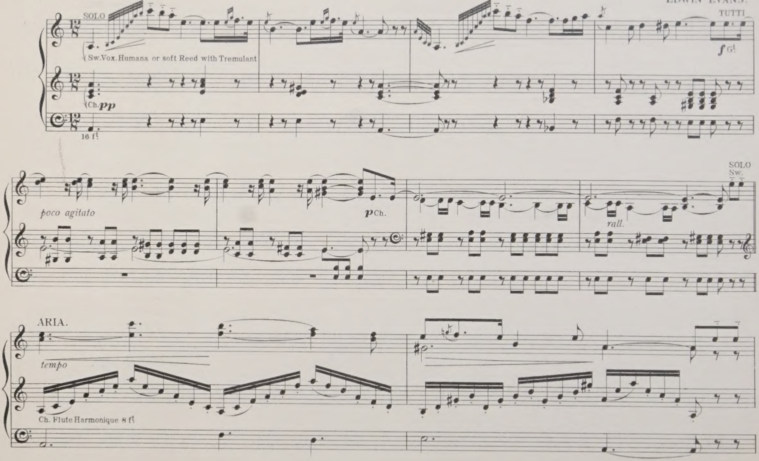


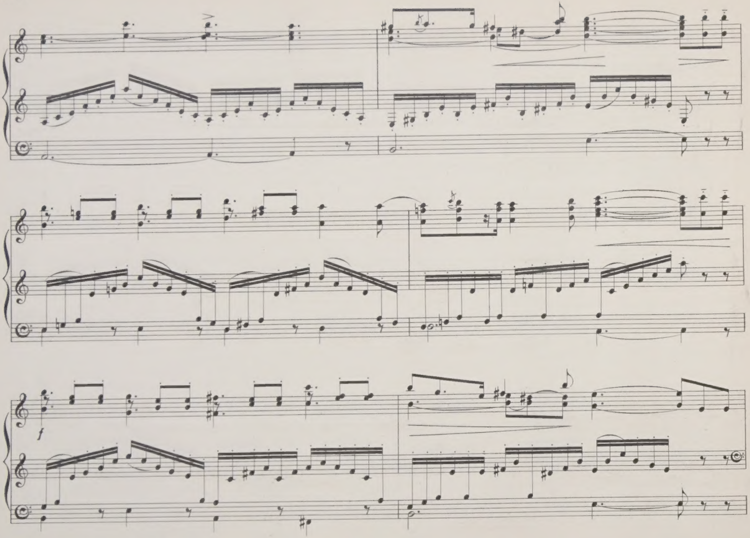
To Dr. Willm. Spark.

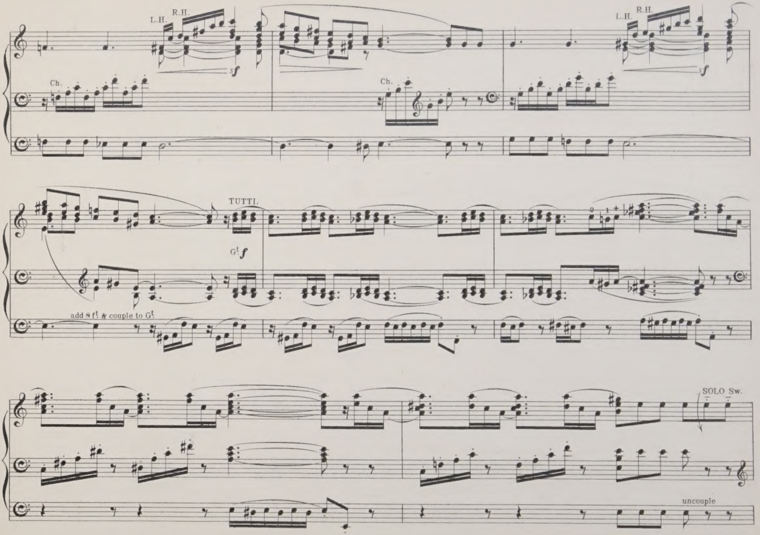
Concert-Aria.

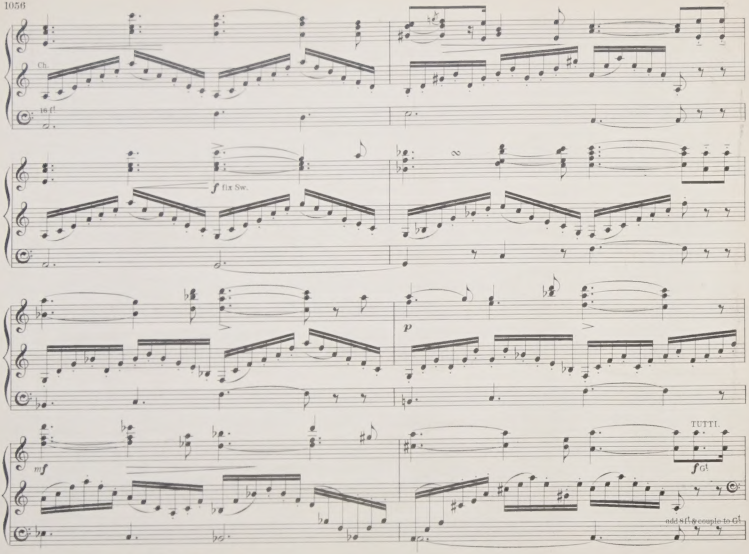
Andante con molto espress.
QUASI RECIT.

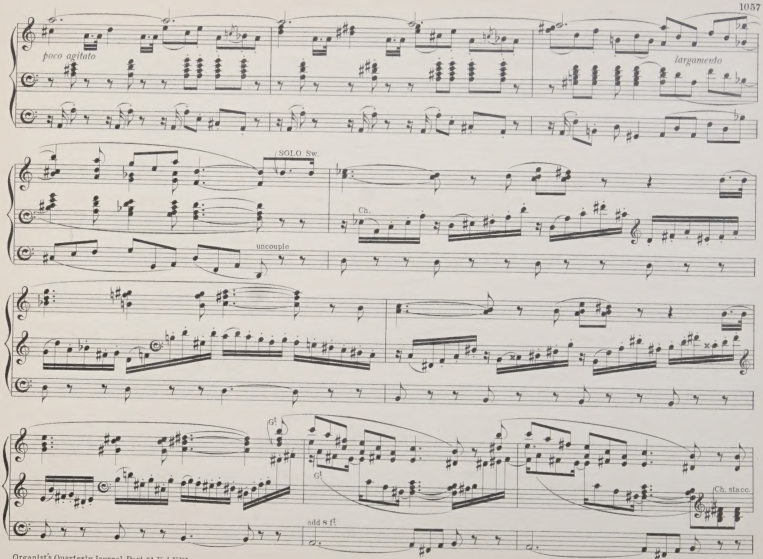
EDWIN EVANS.

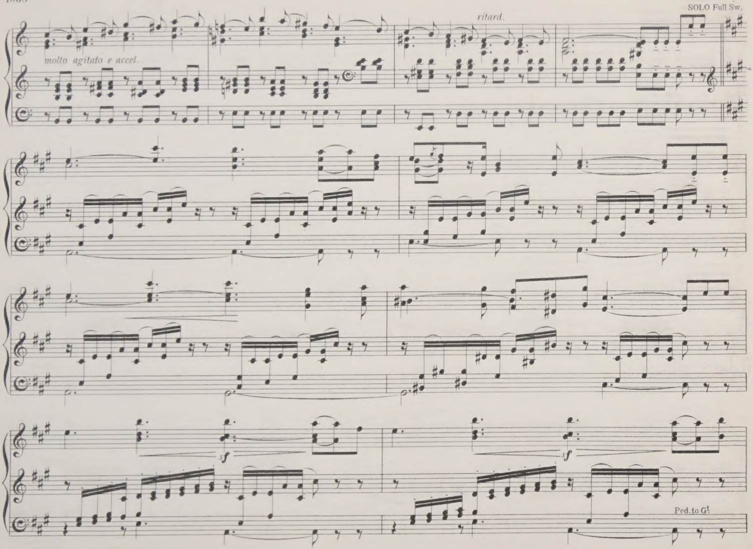

SOLO
Sw. Vox Humana or soft Reed with Tremulant
Ch. pp
16 ft.
TUTTI
f Gt.
poco agitato
p Ch.
rall.
SOLO
Sw.
ARIA.
tempo
Ch. Flute Harmonique 8 ft.

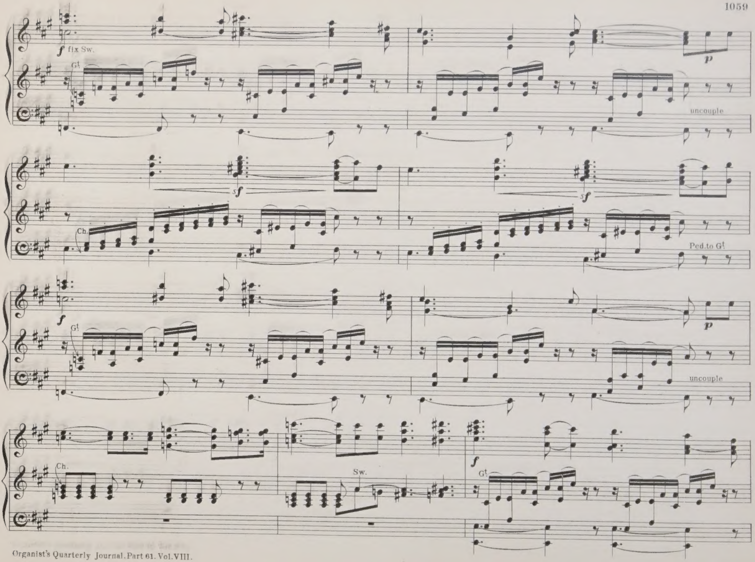

f

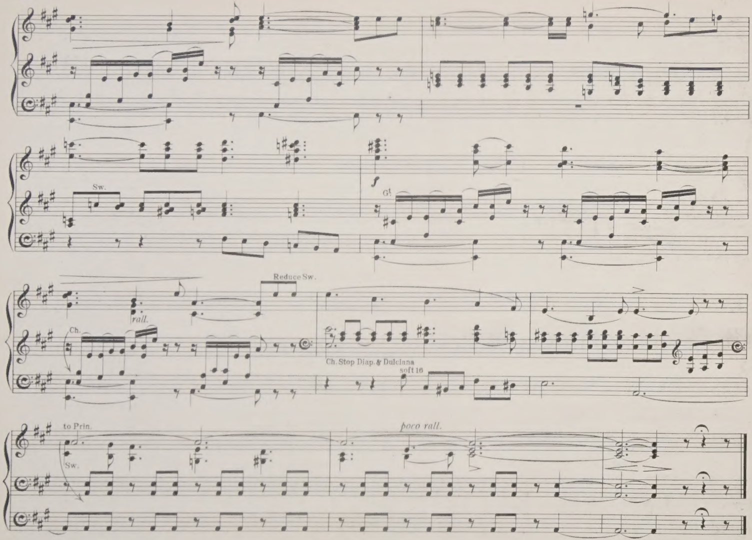

L.H.
R.H.
sf
Ch.
Ch.
L.H.
R.H.
sf
TUTTI.
Gt f
add 8 ft. & couple to Gt.
SOLO Sw.
uncouple


Ch.
16 ft.
f fix Sw.
p
mf
TUTTI.
f Gt.
add 8 ft. & couple to Gt.


poco agitato
largamento
SOLO Sw.
Ch.
uncouple
Gt.
Gt.
Ch. stacc.
add 8 ft.


SOLO Full Sw.
ritard.
molto agitato e accel.
sf
sf
Ped. to Gt.

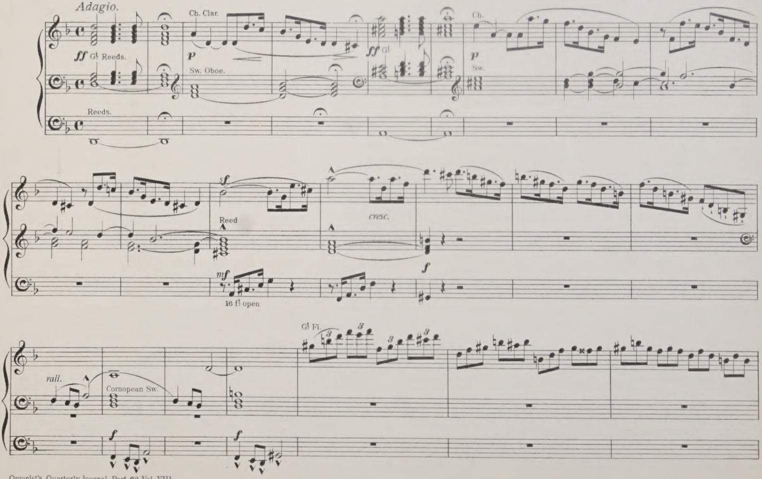

f fix Sw.
Gt
p
uncouple
sf
Ch.
sf
Ped. to Gt
f
Gt
p
uncouple
Ch.
Sw.
f
Gt

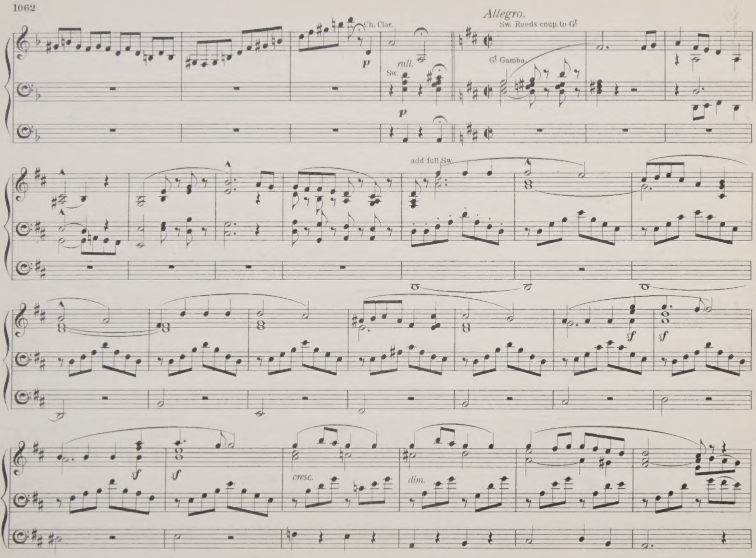

Sw.
f
G!
rall.
Reduce Sw.
Ch.
Ch. Stop Diap. & Dulciana
soft 16
to Prin.
Sw.
poco rall.

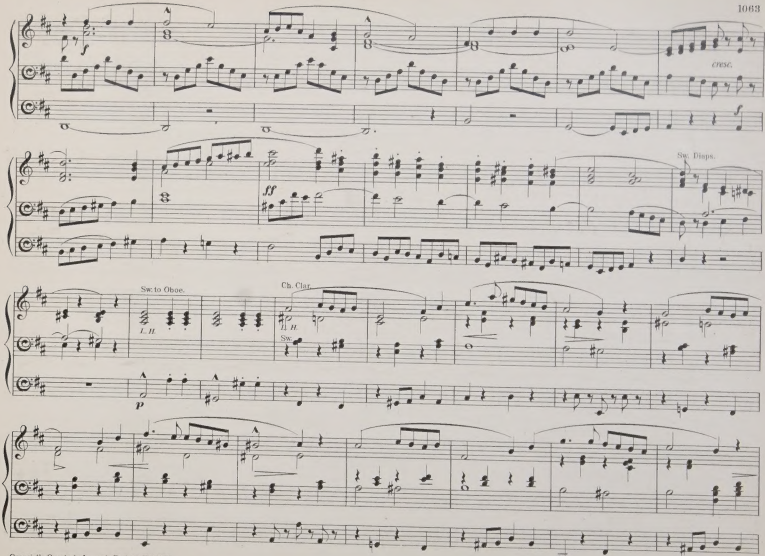
Dedicated to H. A. Branscombe, Esqre. Organist of St Margaret's Church, Liverpool.

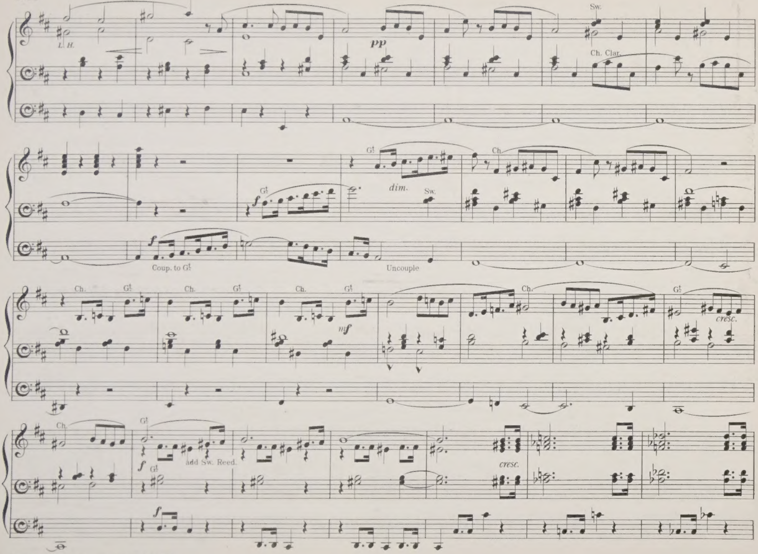
Improvisata, en forme d'Ouverture.

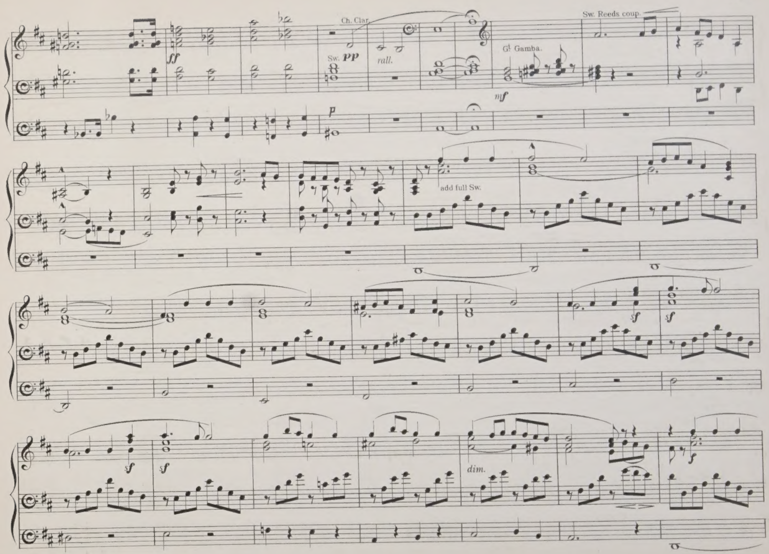
E. TOWNSHEND DRIFFIELD.

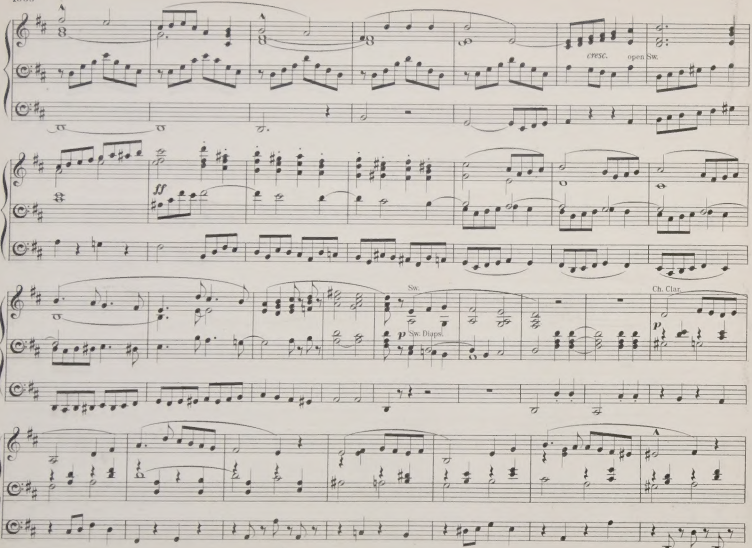

Adagio.
ff Gt Reeds.
Reeds.
Ch. Clar.
p
Sw. Oboe.
ff Gt
Ch.
p
Sw.
sf
Reed
mf
16 ft open
cresc.
f
rall.
Cornopean Sw.
f
f
Gt Fl.
3

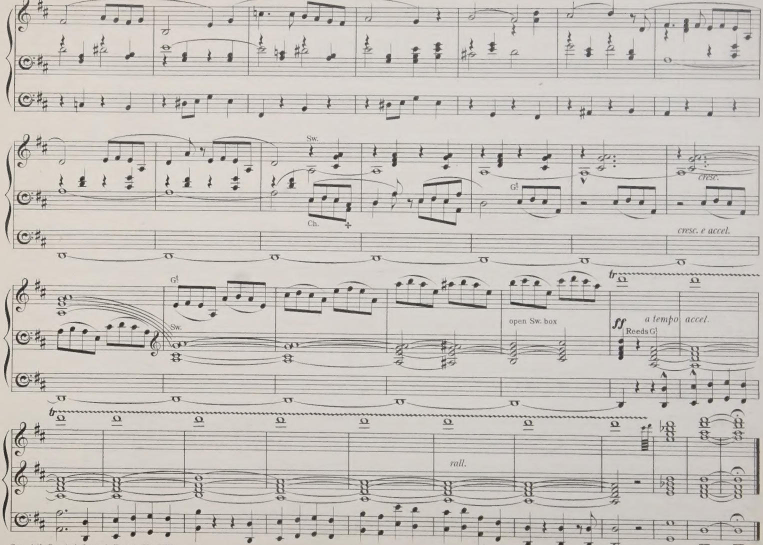

Ch. Clar.
p
rall.
Sw.
p
Allegro.
Sw. Reeds coup. to Gt.
Gt. Gamba.
add full Sw.
sf
sf
sf
sf
cresc.
dim.


cresc.
f
ff
Sw. Diaps.
Sw. to Oboe.
L. H.
Ch. Clar.
Sw.
p


L. H.
pp
Sw.
Ch. Clar.
Gt
f
Coup. to Gt
dim.
Sw.
Uncouple
Ch.
Ch.
Gt
mf
cresc.
f
Gt
add Sw. Reed.
cresc.


ff
Ch. Clar.
Sw. PP
rall.
p
Gt. Gamba.
mf
Sw. Reeds coup.
add full Sw.
sf
sf
sf
sf
dim.


cresc.
open Sw.
ff
Sw.
p
Sw. Diaps.
Ch. Clar.
p

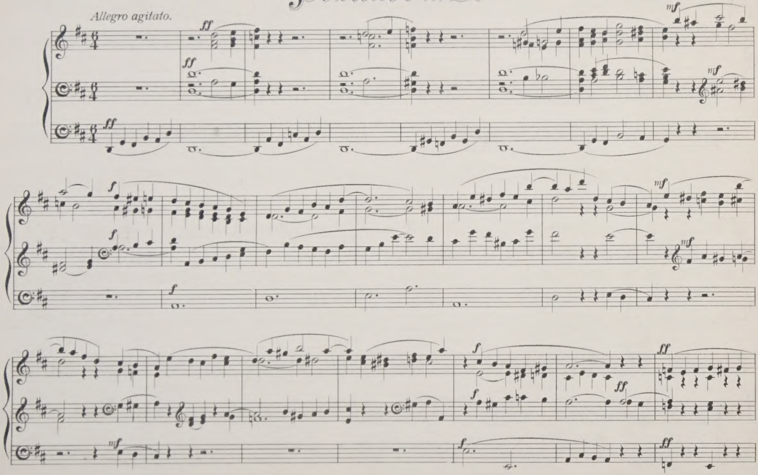

Sw.
Ch.
✢
G!
cresc.
cresc. e accel.
G!
Sw.
open Sw. box
tr
ff
a tempo
accel.
Reeds G!
tr
rall.

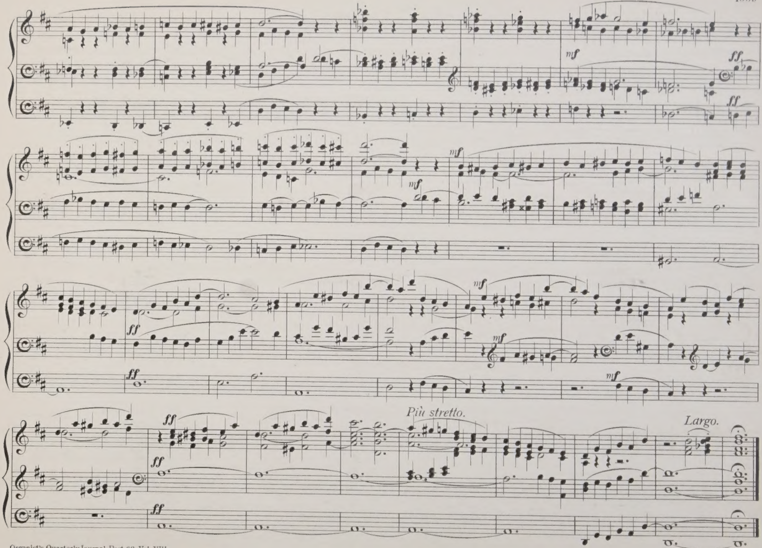
✢ Should the Clarinet not descend lower than Tenor C the upper notes must be played.

Restless, Forwards!

Postlude in D.

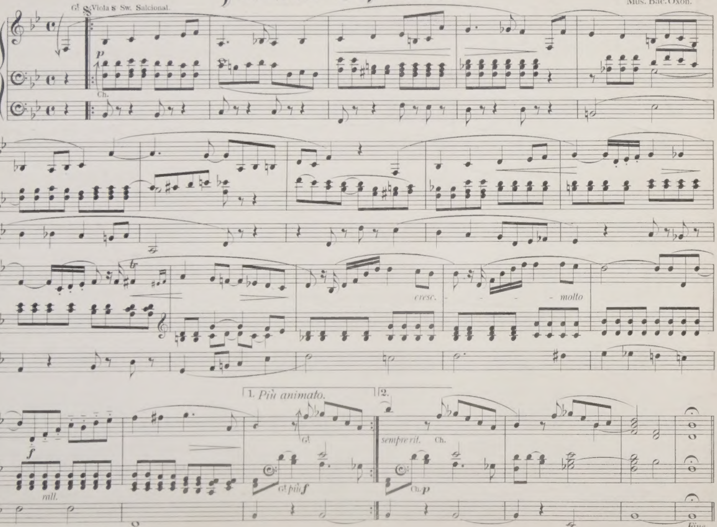
W. CONRADI.
Organist St Paul's Church.
Schwerin, Mecklenburgh.

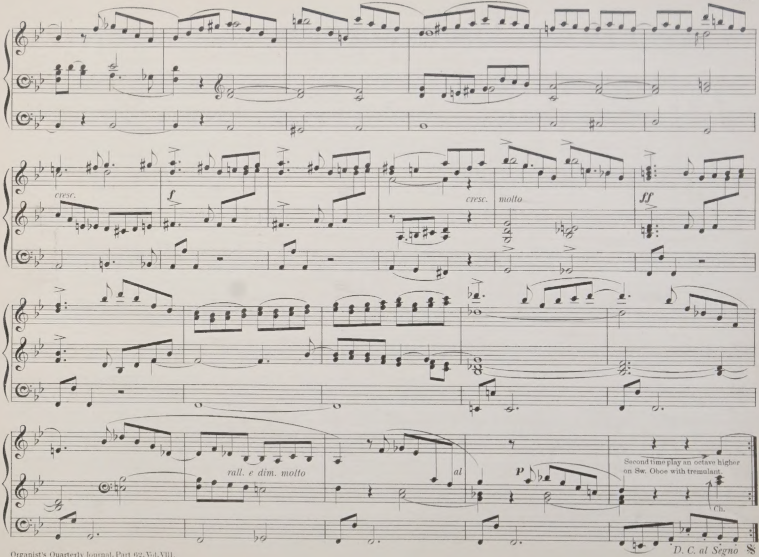

Allegro agitato.
ff
ff
ff
mf
mf
f
f
f
mf
mf
mf
f
f
f
ff
ff
ff


mf
ff
ff
mf
mf
mf
ff
ff
mf
mf
ff
ff
ff
Più stretto.
Largo.

Andante Espressivo.

GEORGE GARDNER.
Mus. Bac. Oxon.


Gt. 8 Viola 8 Sw. Salcional.
p
Ch.
cresc.
molto
f
rall.
1. Più animato.
2.
Gt.
Gt. più f
sempre rit.
Ch.
Ch. p
Fine.


cresc.
f
cresc.
molto
ff
rall. e dim. molto
al
p
Ch.
D. C. al Segno

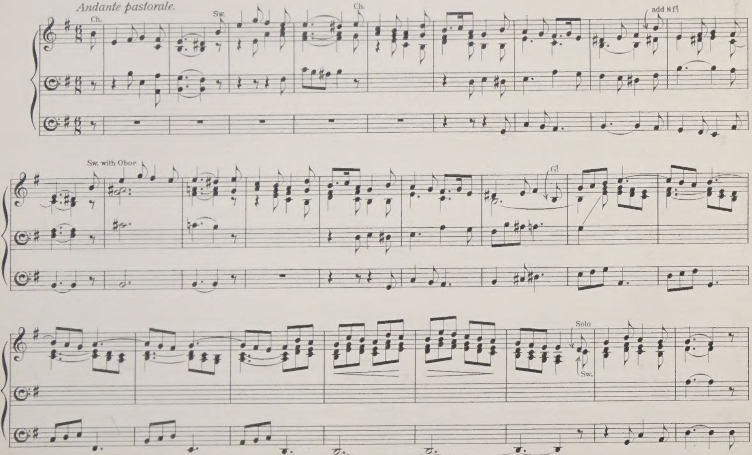
Second time play an octave higher on Sw. Oboe with tremulant.

† Sw. 8 ft. Ch. 8 ft.
Gt. 8 without diapason, with Sw. coupled.
Solo soft 8 ft. Pedal 16 ft. & 8 ft.

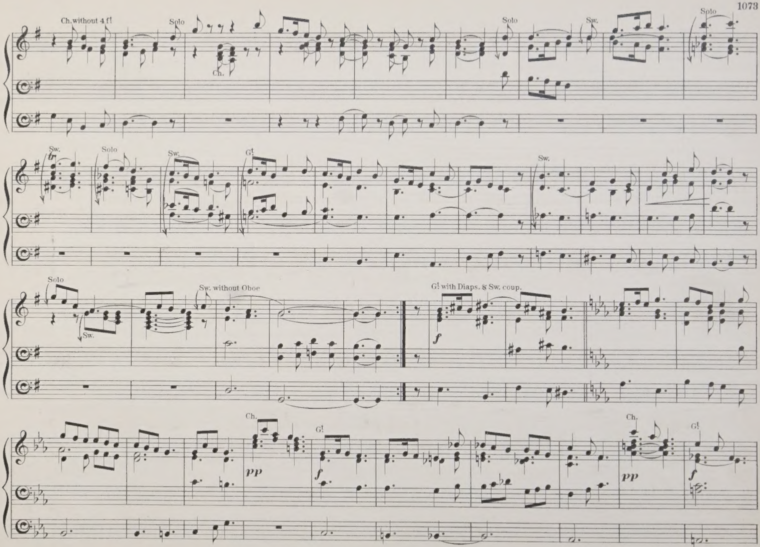
Sonata da Chiesa.

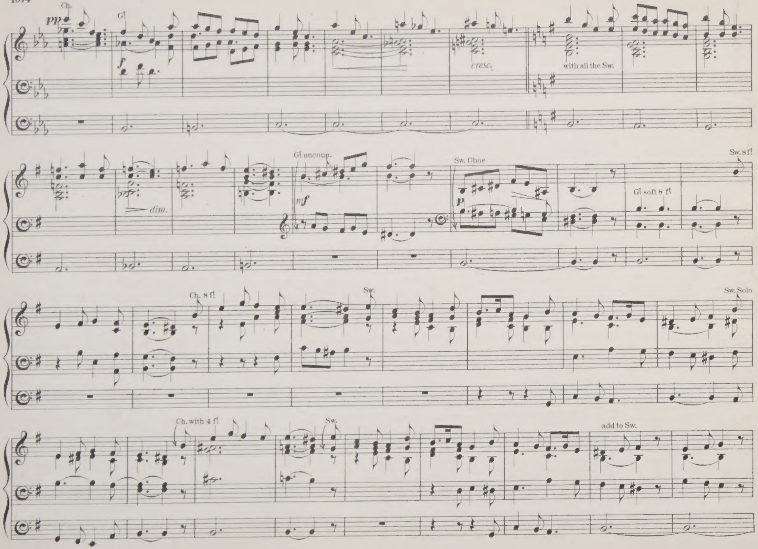
very good

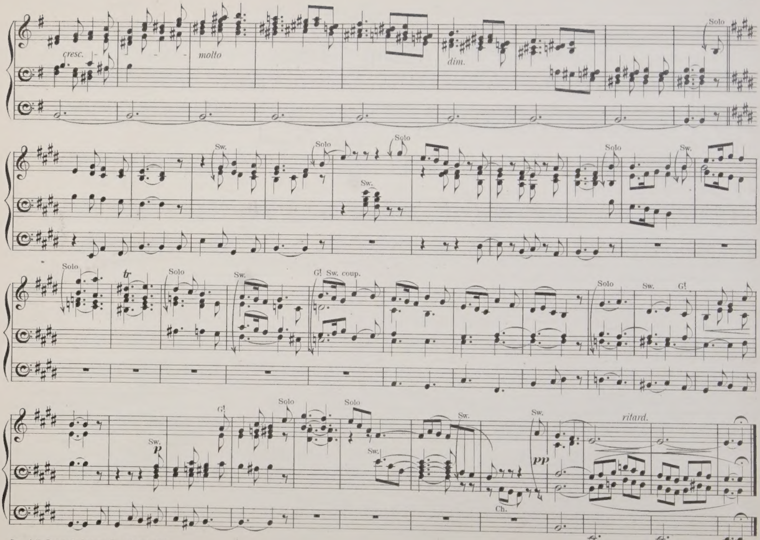
EDWIN EDWARDS, F.O.C.


Andante pastorale.
Ch.
Sw.
Ch.
add 8 ft.
Sw. with Oboe
Gt.
Solo
Sw.

† The notes for registering throughout may be regarded as suggestions rather than absolute directions.


Ch. without 4 f!
Solo
Ch.
Solo
Sw.
Solo
Sw.
tr
Solo
Sw.
G!
Sw.
Solo
Sw.
Sw. without Oboe
G! with Diaps. & Sw. coup.
f
Ch.
pp
G!
f
Ch.
pp
G!
f


Ch.
pp
G!
f
cresc.
with all the Sw.
dim.
G! uncoup.
mf
Sw. Oboe
p
Sw. 8 f!
G! soft 8 f!
Ch. 8 f!
Sw.
Sw. Solo
Ch. with 4 f!
Sw.
add to Sw.

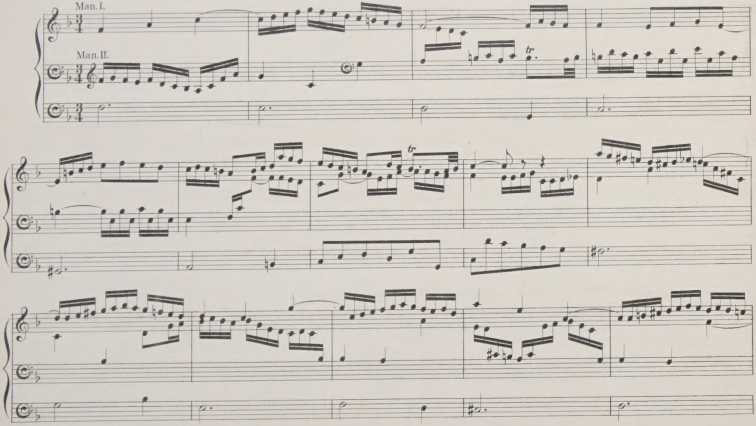

cresc.
molto
dim.
Solo
Sw.
tr
G!
Sw. coup.
p
Ch.
pp
ritard.

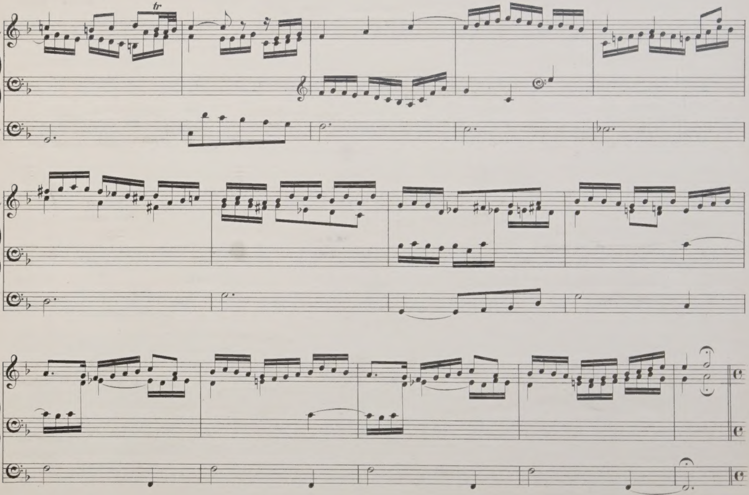
To Mr. Julius Katterfelt, Organist at the Convent of Preetz. (Holstein)

Praeludium et Fuga.

WILLIAM HEPWORTH,
Organist St. Jacobi Church.
Chemnitz, Saxony.

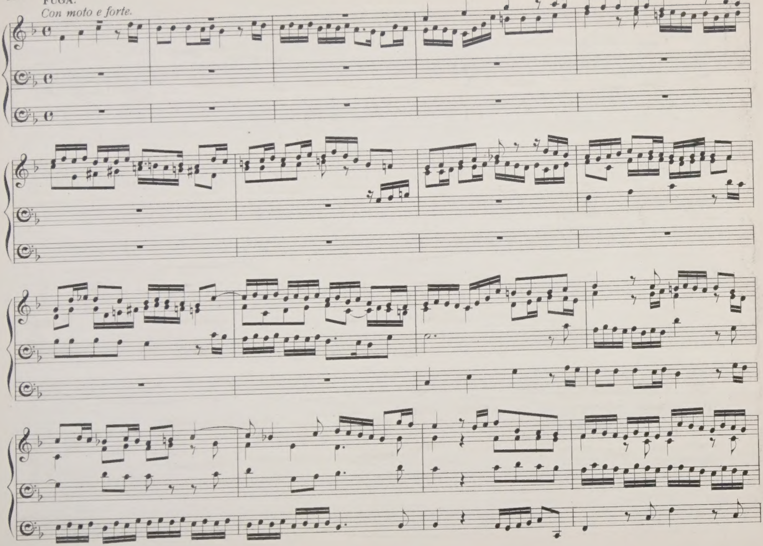
Adagio ma non troppo e piano.

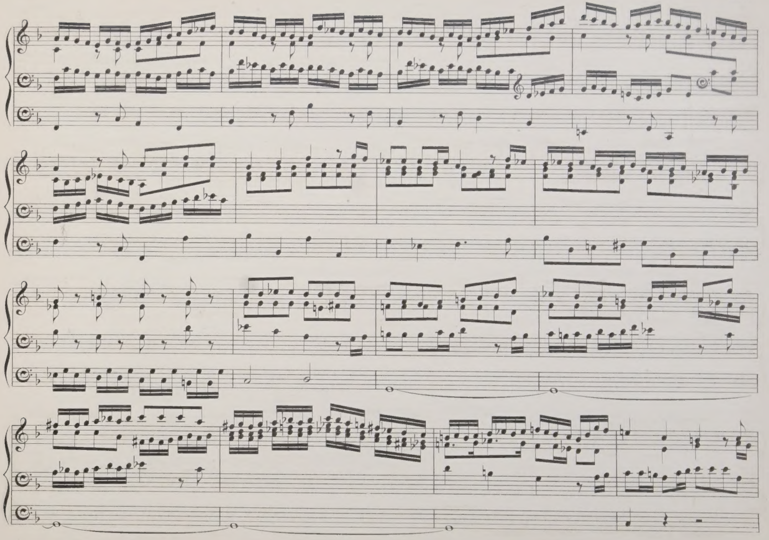


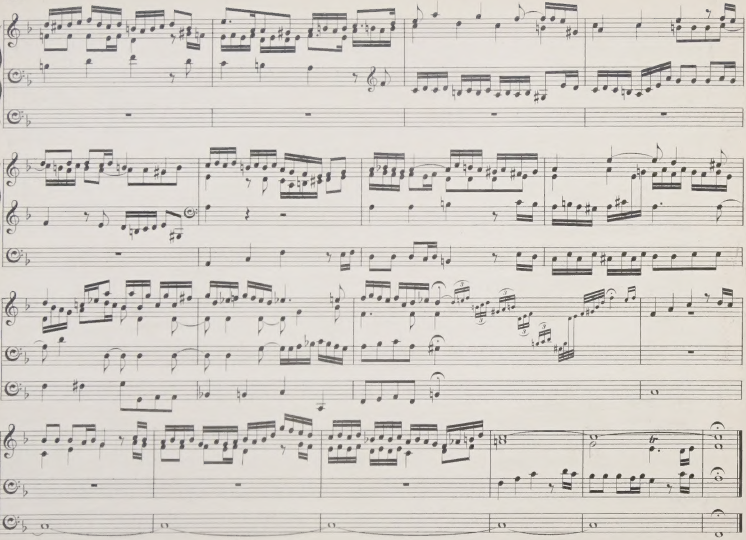

tr

FUGA.

Con moto e forte.

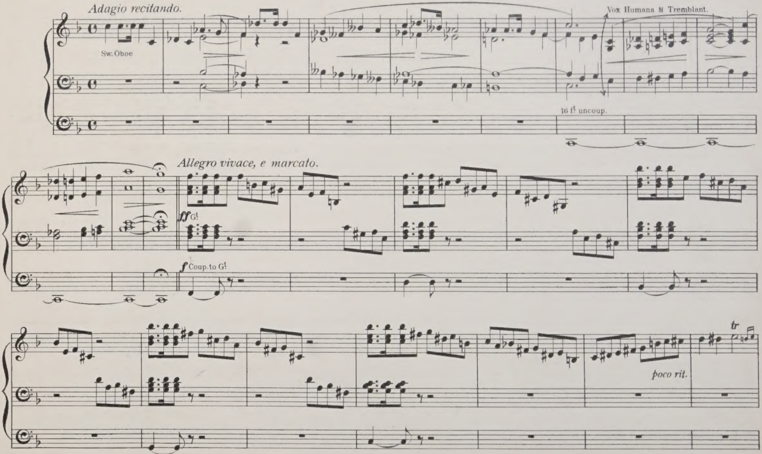




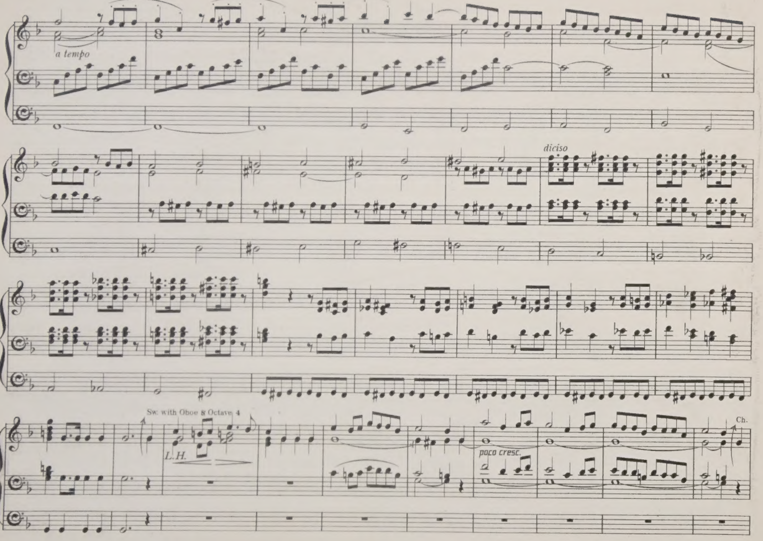


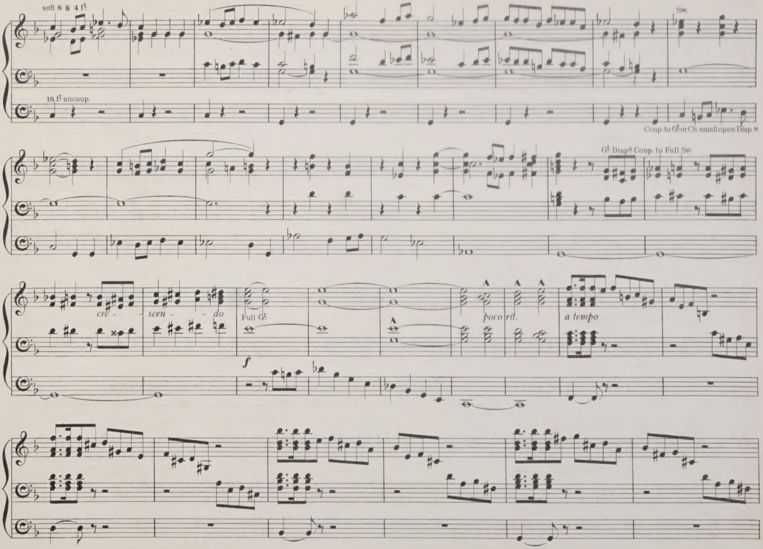
Finale.

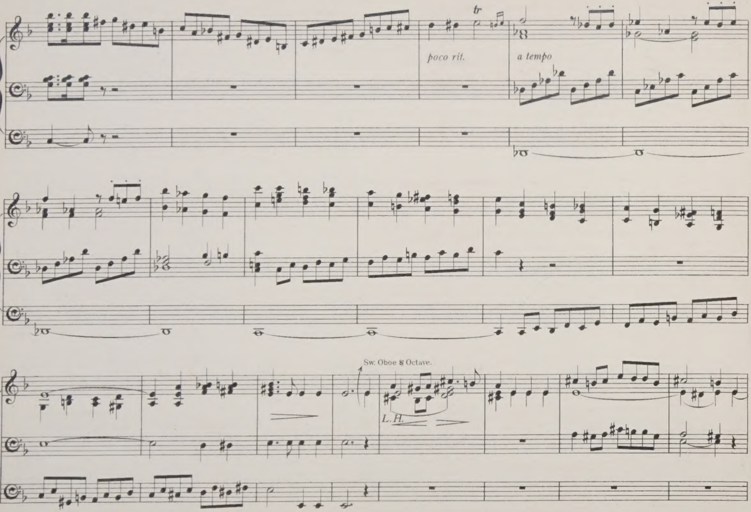
W^m. SPARK.

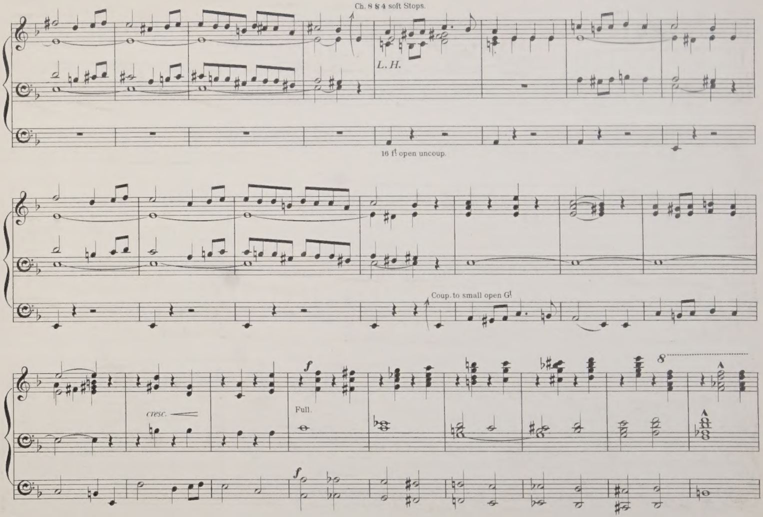

Adagio recitando.
Sw. Oboe
Vox Humana & Tremblant.
16 f^t. uncoup.
Allegro vivace, e marcato.
ff G^t.
f Coup. to G^t.
poco rit.
tr

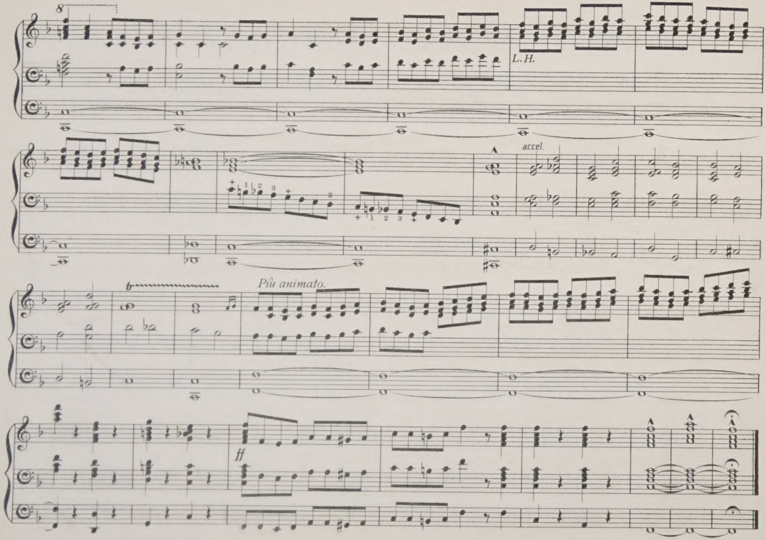
Continuation of Two Movements in Parts 60 & 61, *Dedicated to D^r. E. J. Hopkins.*


a tempo
diciso
Sw. with Oboe & Octave 4
L.H.
poco cresc.
Ch.


soft 8 & 4 ft.
16 ft. uncoup.
Sw.
Coup. to Gt. or Ch. small open Diap. 8
Gt. Diapn. Coup. to Full Sw.
cre - scen - do
Full Gt.
f
poco rit.
a tempo


tr
poco rit.
a tempo
Sw: Oboe 8 Octave.
L.H.

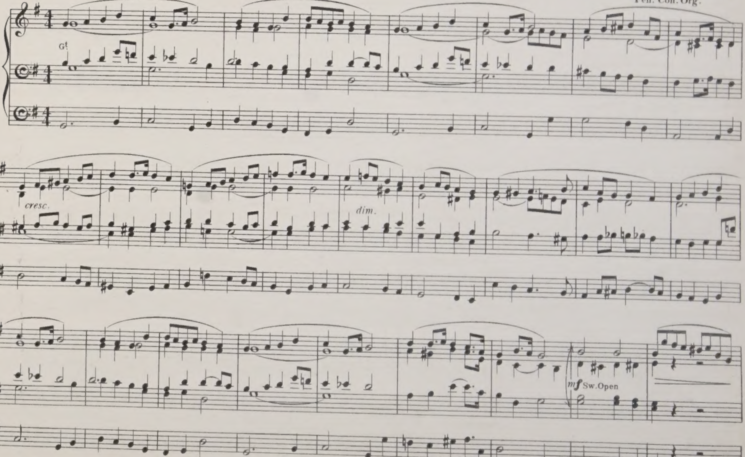

Ch. 8 & 4 soft Stops.
L. H.
16 ft open uncoup.
Coup. to small open Gt
cresc.
f
Full.
f
8


8
L. H.
accel.
Più animato.
ff

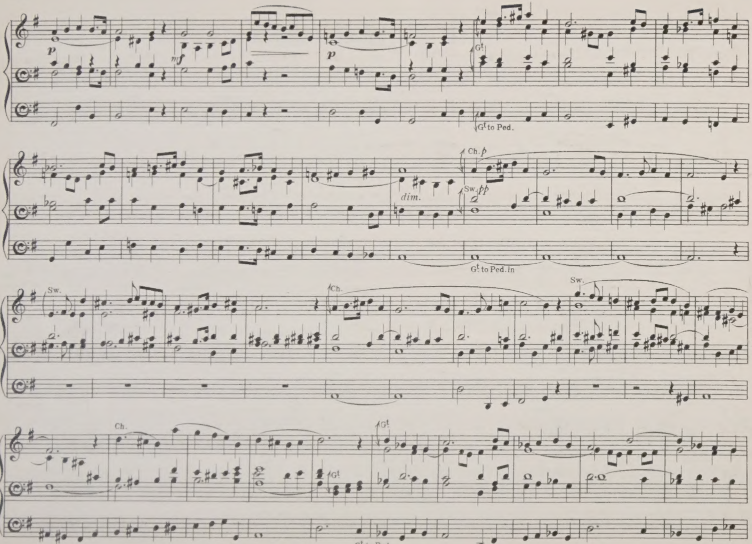
Prepare. G^t Diapasons coupled to Sw. throughout
Sw with Oboe (closed)
Ch. Flutes 8 & 4 f^t
Ped. soft 16 f^t coupled to G^t & Sw.

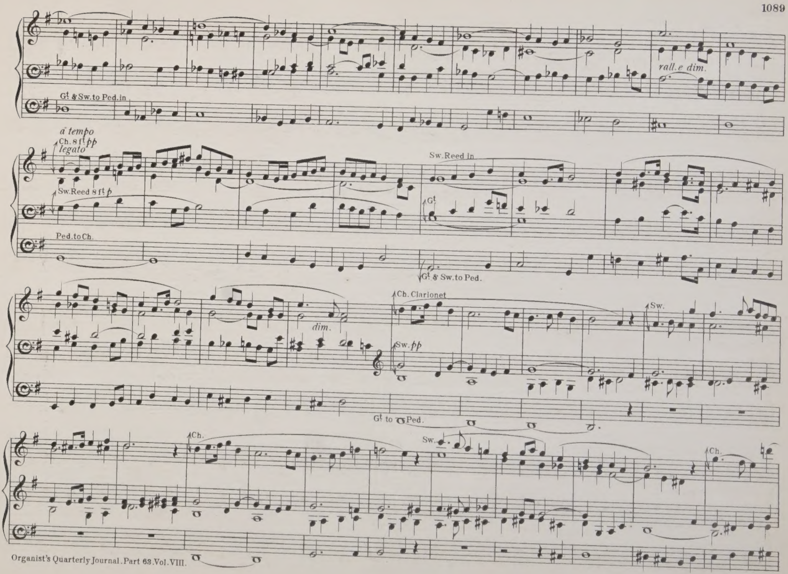
Allegretto con moto.

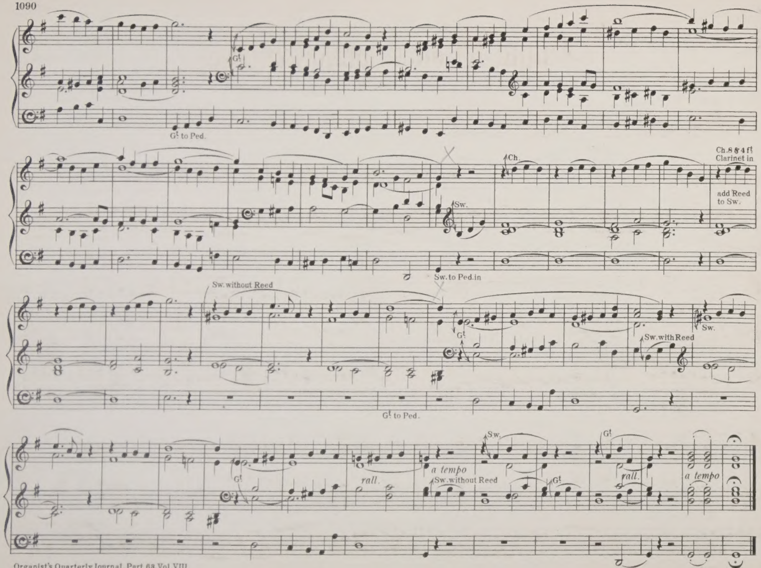
FRANK N. ABERNETHY.
Fell. Coll. Org.



G^t to Ped. in

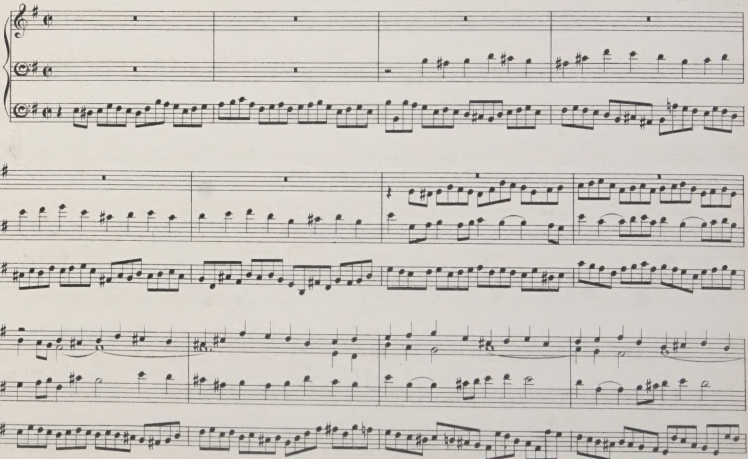

p
mf
p
Gt
Gt to Ped.
Ch. p
dim.
Sw. pp
Gt to Ped. in
Sw.
Ch.
Sw.
Ch.
Gt
Gt
Gt to Ped.

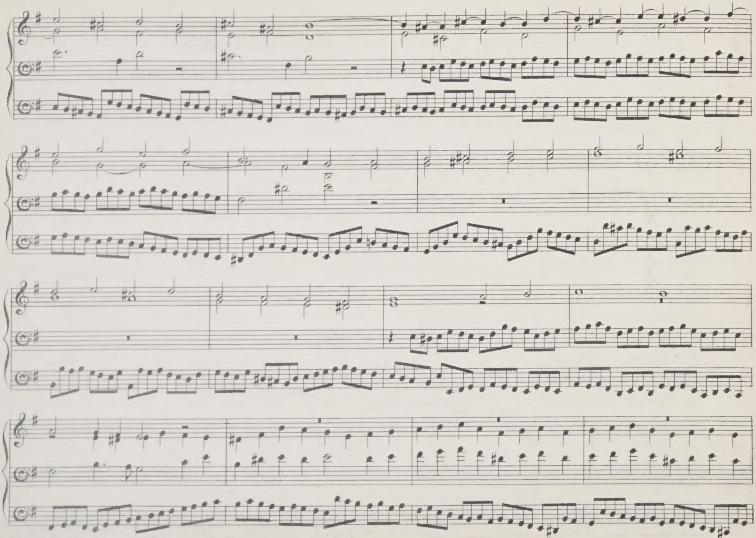

Gt. & Sw. to Ped. in
rall. e dim.
a tempo
Ch. 8 ft. pp
legato
Sw. Reed 8 ft. p
Ped. to Ch.
Sw. Reed in
Gt.
Gt. & Sw. to Ped.
dim.
Ch. Clarionet
Sw. pp
Sw.
Gt. to Ped.
Ch.
Sw.
Ch.

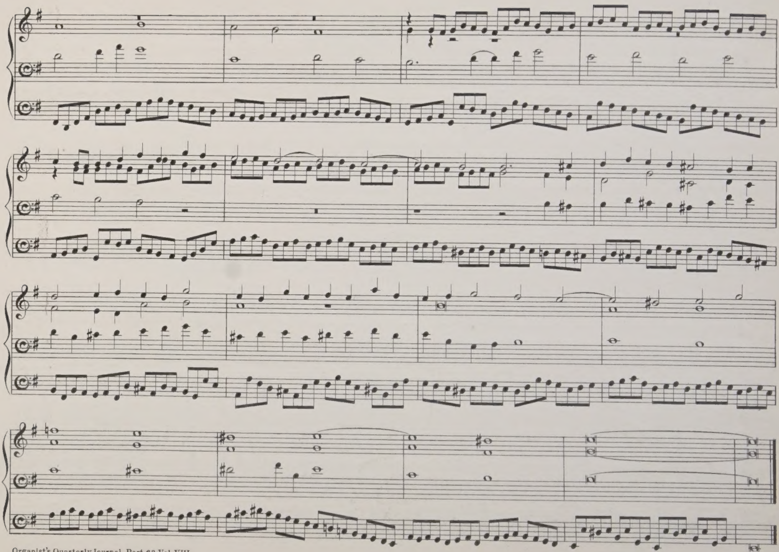

Gt.
Gt. to Ped.
Sw.
Ch.
Ch. 8 & 4 ft.
Clarinet in
add Reed to Sw.
Sw. to Ped. in
Sw. without Reed
Gt.
Gt. to Ped.
Sw. with Reed
Sw.
Gt.
rall.
a tempo
Sw. without Reed
Sw.
Gt.
Gt.
rall.
a tempo

Fugue, 4 Voices (moto Continuo)

Dr J. C. TILEY.

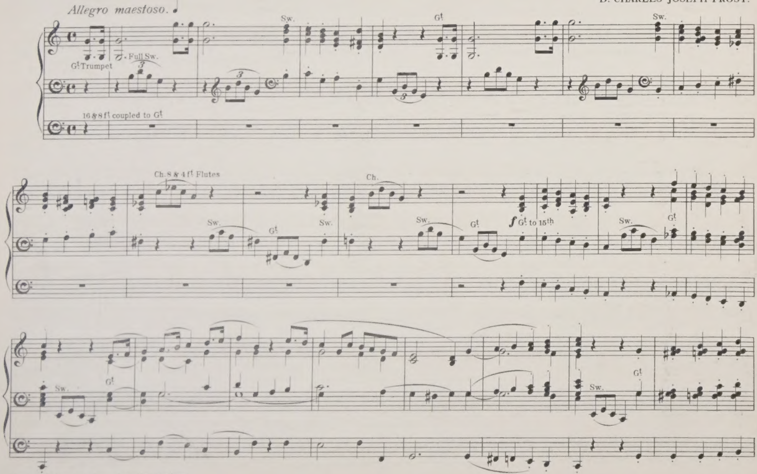


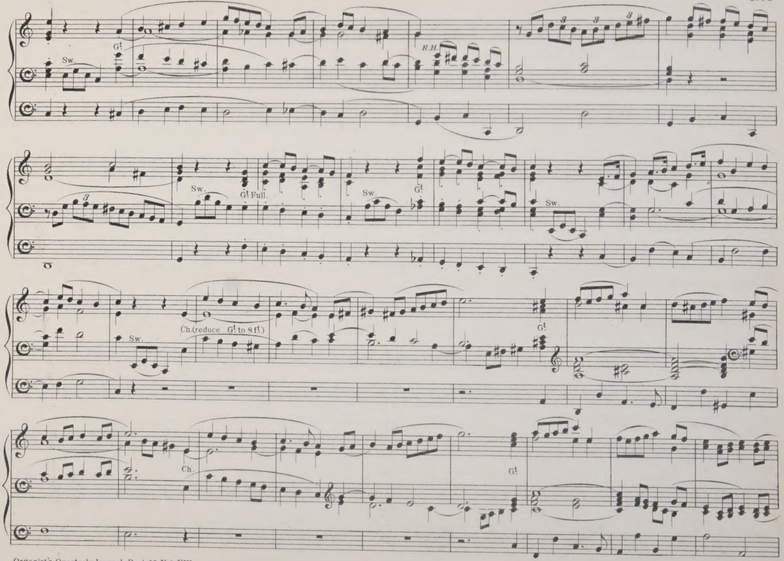


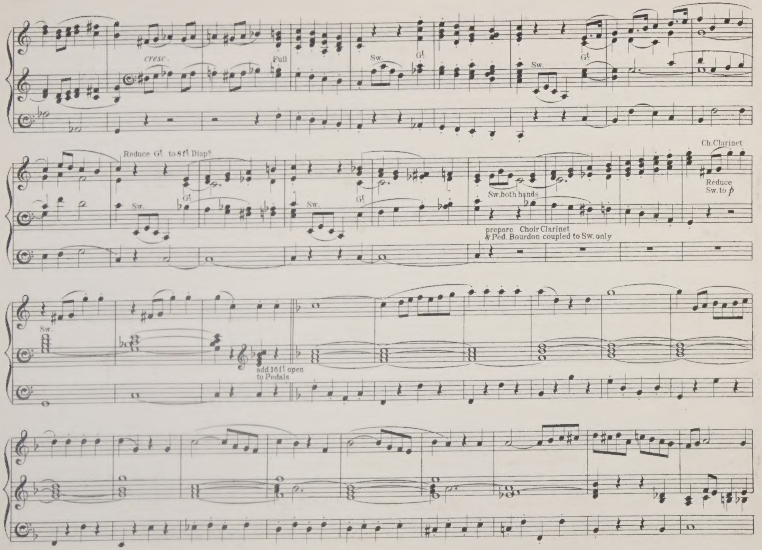


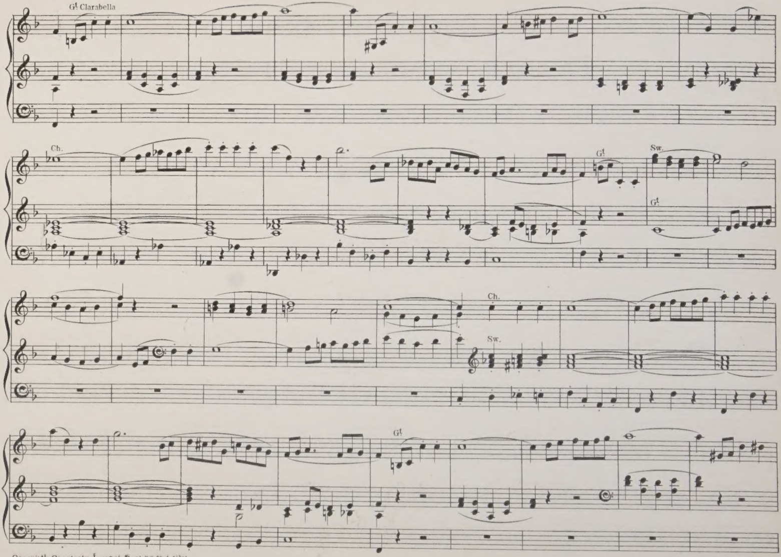
Festal March.

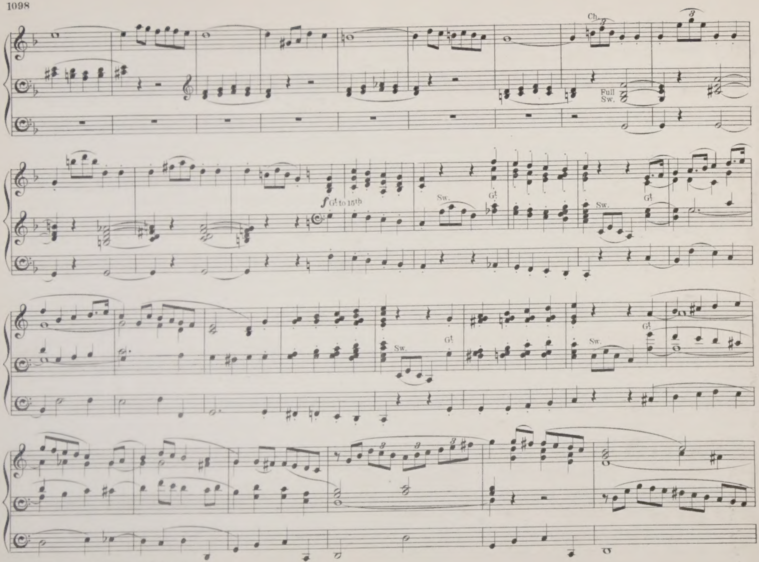
Dr. CHARLES JOSEPH FROST.

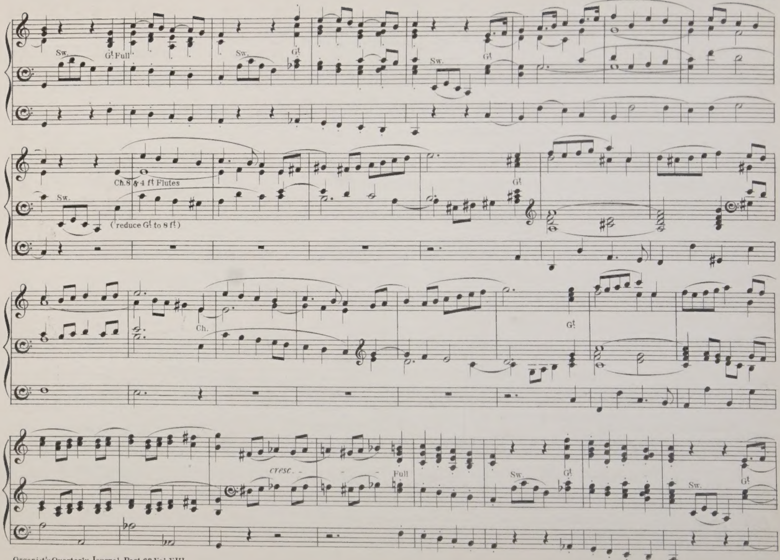

Allegro maestoso.
Sw.
Gt.
Gt. Trumpet
Full Sw.
3
16 & 8 ft. coupled to Gt.
Sw.
Ch. 8 & 4 ft. Flutes
Ch.
Sw.
Gt.
Sw.
Sw.
Gt.
f Gt. to 15th
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.

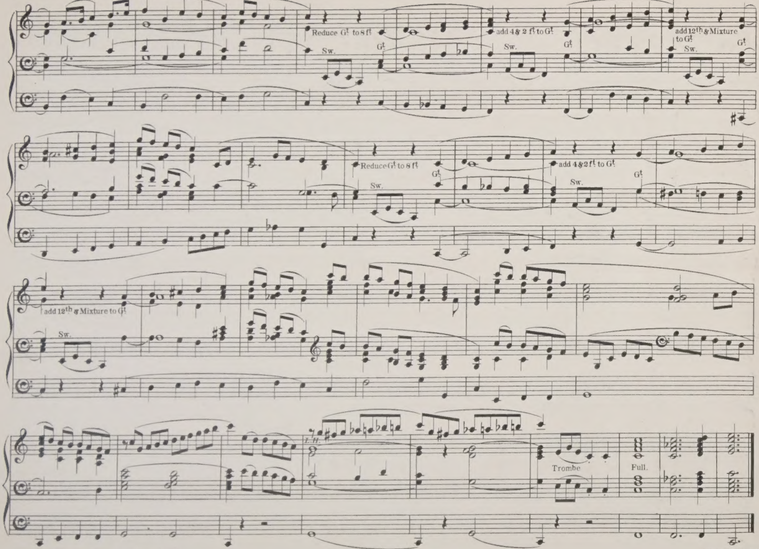

Sw.
Gt.
R.H.
Sw.
Gt. Full.
Sw.
Gt.
Sw.
Sw.
Ch.(reduce Gt. to 8 ft.)
Gt.
Ch.
Gt.


cresc.
Full
Sw.
Gt.
Sw.
Gt.
Reduce Gt. to 8ft. Diap?
Sw.
Gt.
Sw.
Gt.
Sw. both hands
prepare Choir Clarinet
& Ped. Bourdon coupled to Sw. only
Ch. Clarinet
Reduce Sw. to p
Sw.
add 16 ft. open to Pedals


Gt. Clarabella
Ch.
Gt.
Sw.
Gt.
Ch.
Sw.
Gt.


Ch.
3
3
Full Sw.
f Gt. to 15th
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
3
3
3


Sw.
G! Full
Sw.
G!
Sw.
G!
Ch. 8 & 4 ft Flutes
Sw.
(reduce G! to 8 ft)
G!
Ch.
G!
cresc.
Full
Sw.
G!
Sw.
G!


Reduce Gt to 8 ft
Sw.
Gt
add 4 & 2 ft to Gt
Sw.
Gt
add 12th & Mixture to Gt
Sw.
Gt
Reduce Gt to 8 ft
Sw.
Gt
add 4 & 2 ft to Gt
Sw.
Gt
add 12th & Mixture to Gt
Sw.
L.H.
Trombe
Full.

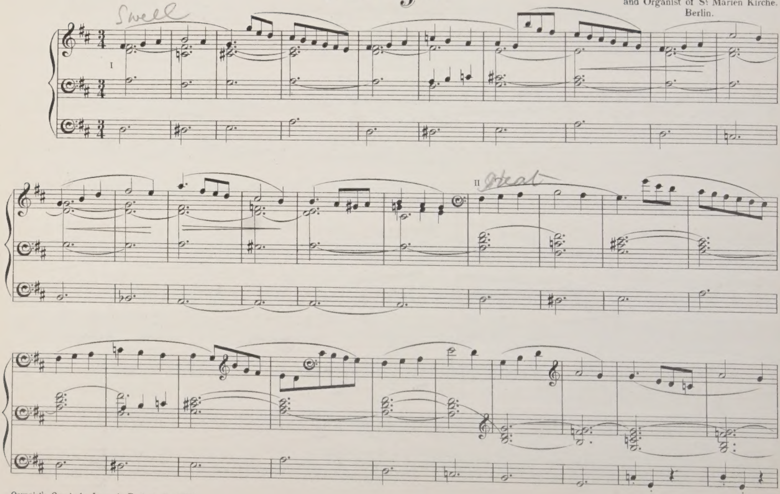
LONDON: NOVELLO & Co
Engravers & Printers

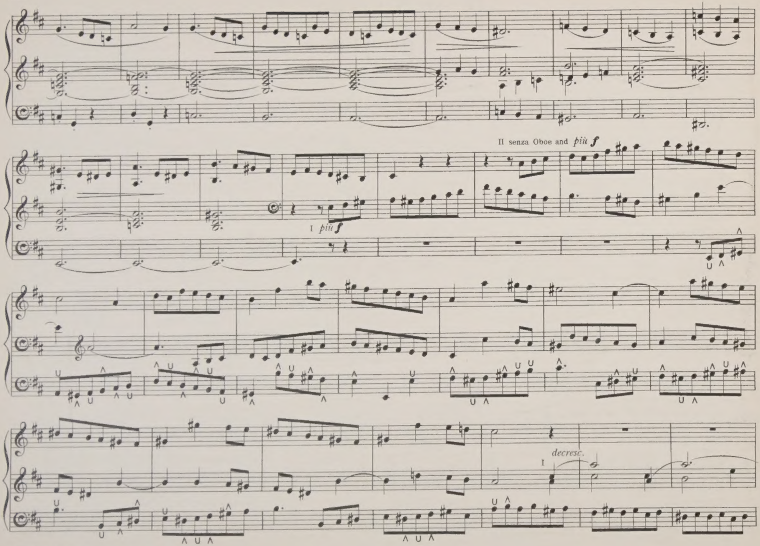
I. Sw. Oboe & 8 ft.
II. Gt. 8 ft. Diaps.
Ped. 16 ft. coupd. to Sw.

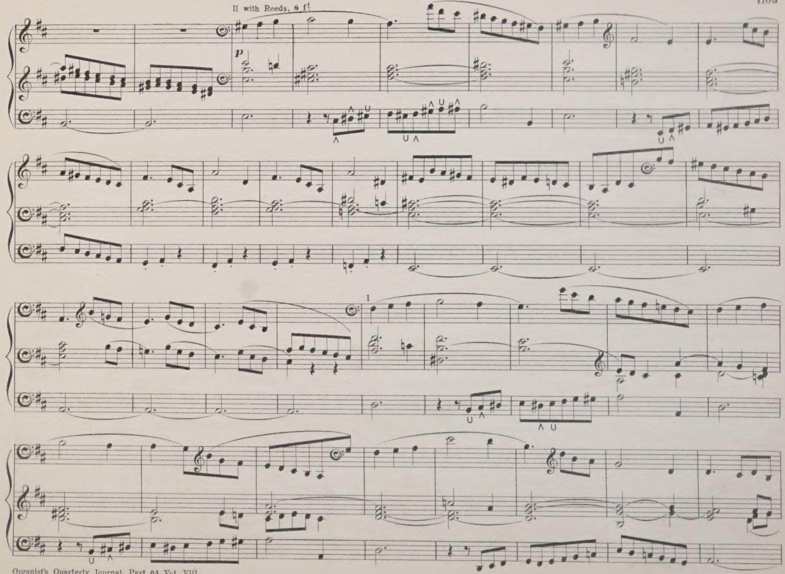
To Mons. Alex. Guilmant.

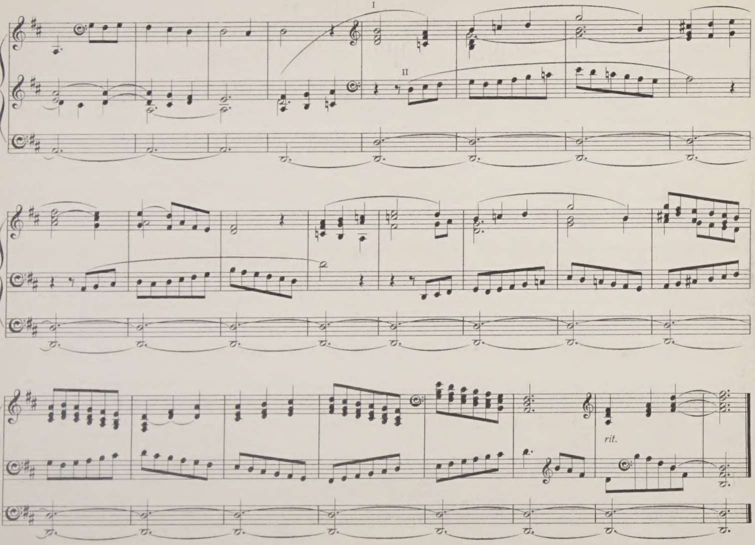
Adagio.

OTTO DIENEL, Op. 13. No 1.
Professer of the Organ,
and Organist of St. Marien Kirche.
Berlin.




II senza Oboe and più f
I più f
decresc.
I

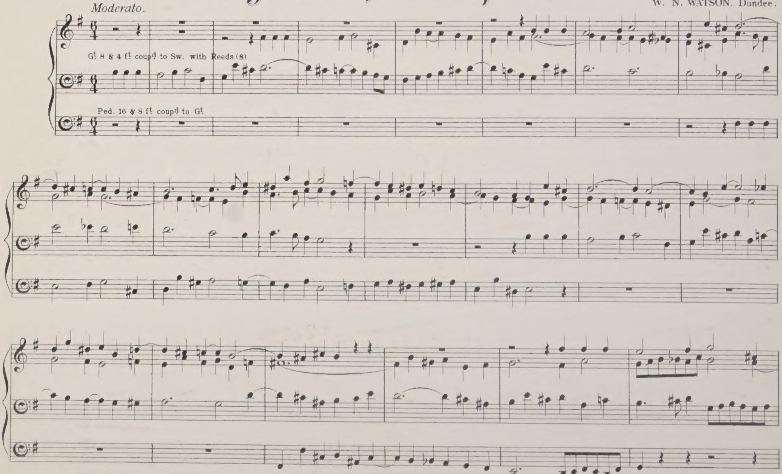

II with Reeds, 8 ft.
p
I

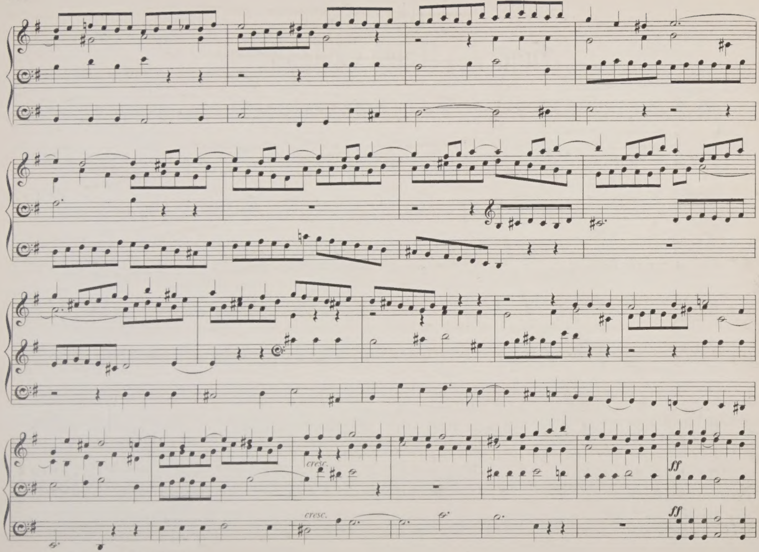

I
II
rit.

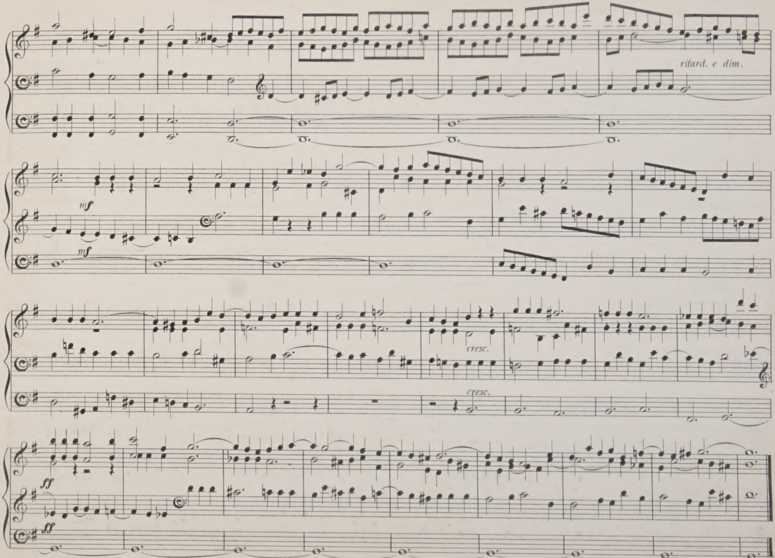
Postlude.

Fugue on a Hymn Tune Phrase.

W. N. WATSON. Dundee.

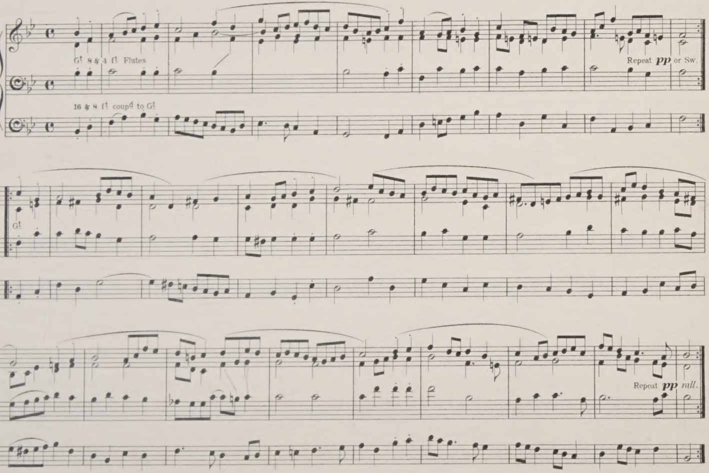

Moderato.
Gt 8 & 4 ft coupd to Sw. with Reeds (8)
Ped. 16 & 8 ft coupd to Gt

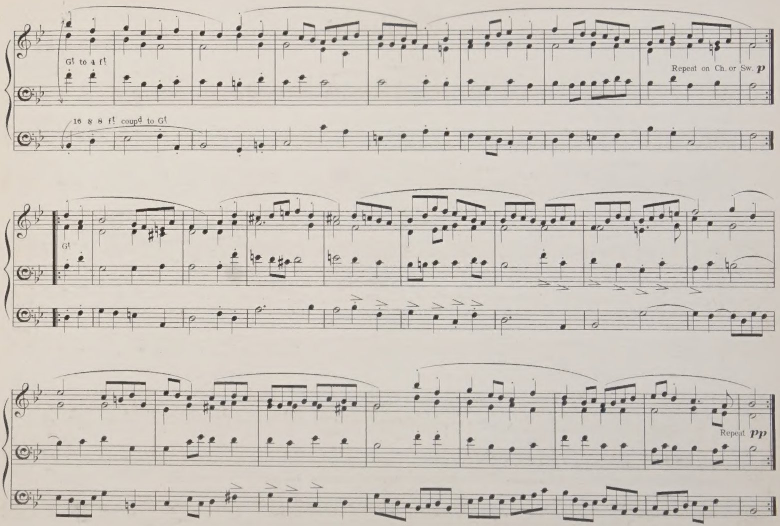

cresc.
cresc.
ff
ff


ritard. e dim.
mf
mf
cresc.
cresc.
ff
ff

Gavotte.

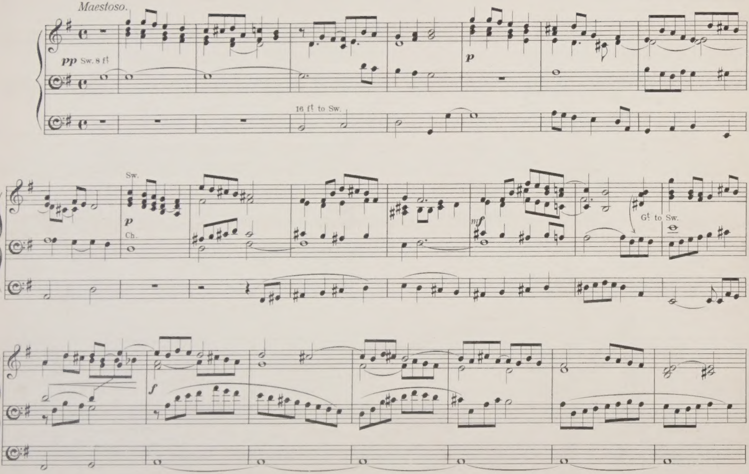
EDWIN WALKER.

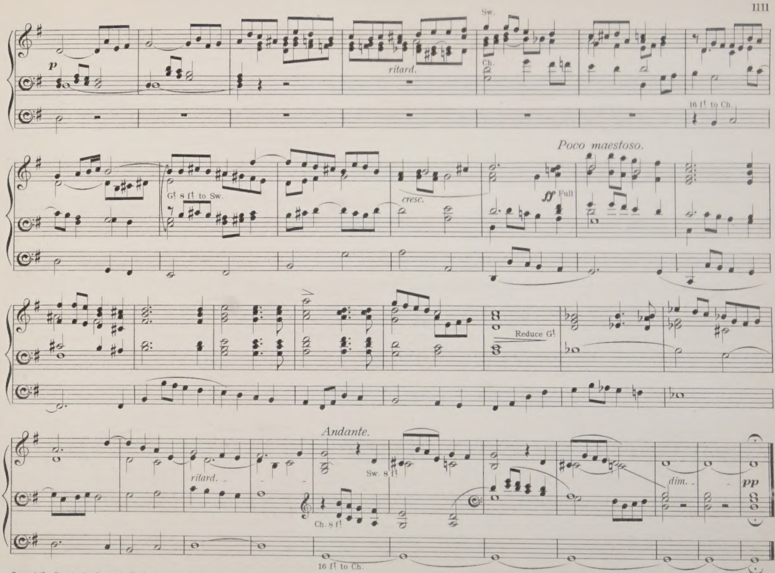

Gt 8 & 4 ft Flutes
16 & 8 ft coupd to Gt
Repeat pp or Sw.
Gt
Repeat pp rall.


Gt. to 4 ft.
16 & 8 ft. coupd to Gt.
Repeat on Ch. or Sw. p
Gt.
Repeat pp

Introductory Voluntary.

BARRY M. GILHOLY.

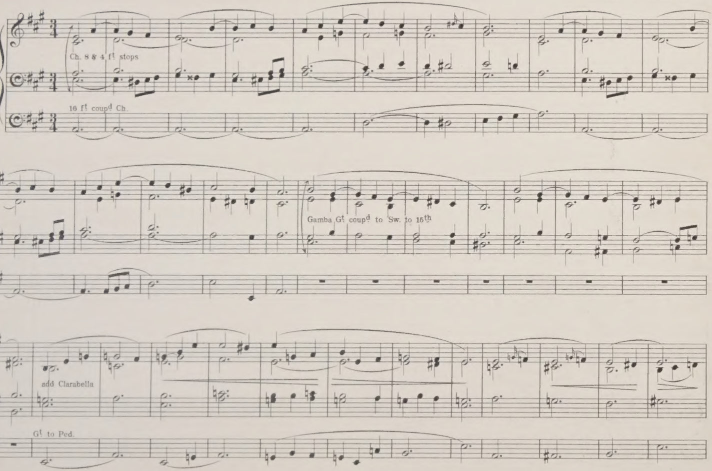

Maestoso.
pp Sw. 8 ft
16 ft to Sw.
p
Sw.
p
Ch.
mf
Gt to Sw.
f

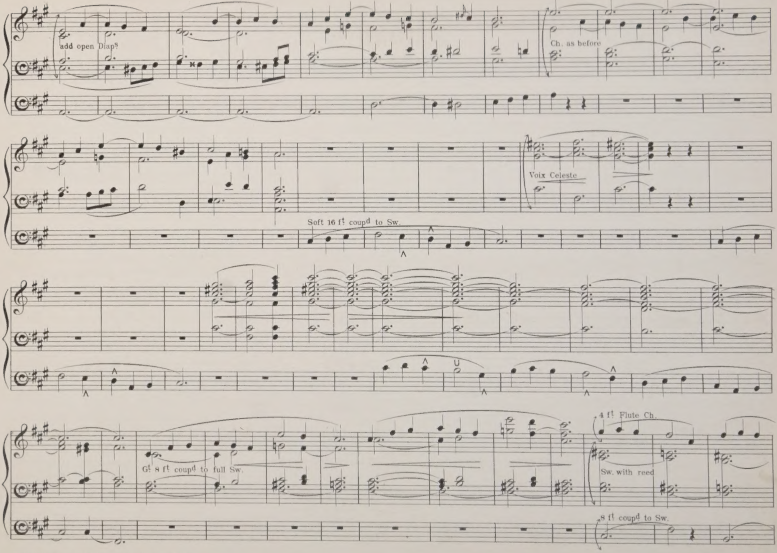

Sw.
p
Ch.
ritard.
16 ft. to Ch.
Poco maestoso.
Gt. 8 ft. to Sw.
cresc.
ff Full
Reduce Gt.
Andante.
ritard.
Sw. 8 ft.
Ch. 8 ft.
dim.
pp
16 ft. to Ch.

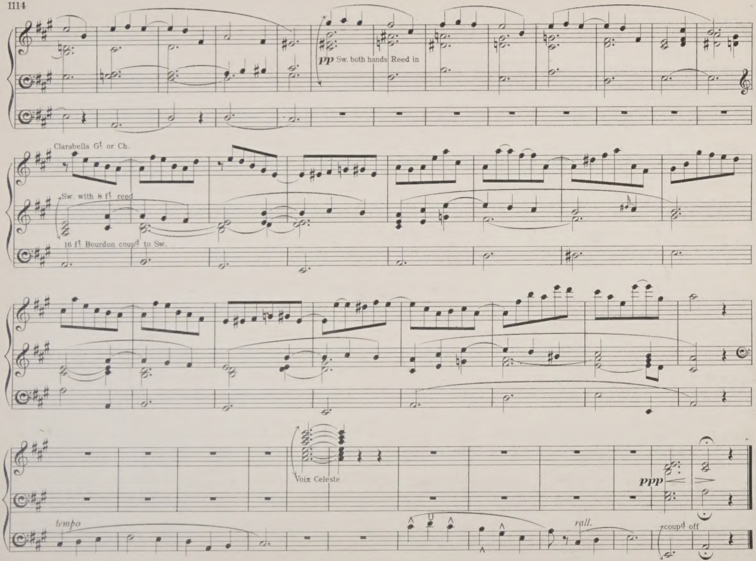
good

Andante.

HENRY MAXFIELD.


Ch. 8 & 4 ft. stops
16 ft. coupd Ch.
Gamba Gt. coupd to Sw. to 15th
add Clarabella
Gt. to Ped.


add open Diap^s
Ch. as before
Soft 16 f^t coup^d to Sw.
Voix Celeste
G^t 8 f^t coup^d to full Sw.
4 f^t Flute Ch.
Sw. with reed
8 f^t coup^d to Sw.


pp Sw. both hands Reed in
Clarabella Gt. or Ch.
Sw. with 8 ft. reed
16 ft. Bourdon coupd. to Sw.
Voix Celeste
tempo
rall.
ppp
coupd. off

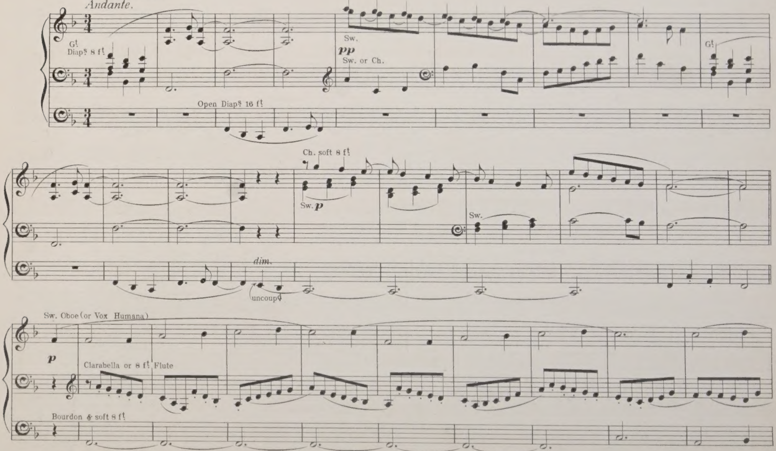
Inscribed to Mr. John Danvers Power.

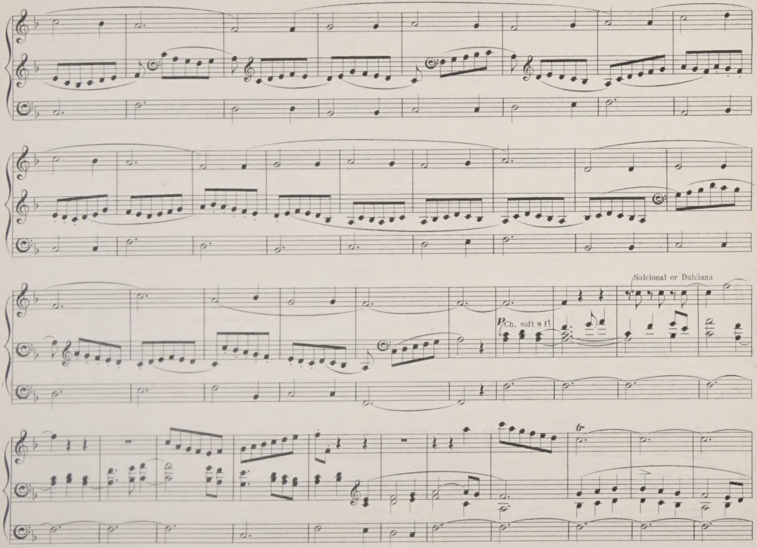
Fantasia on "In dulci jubilo."

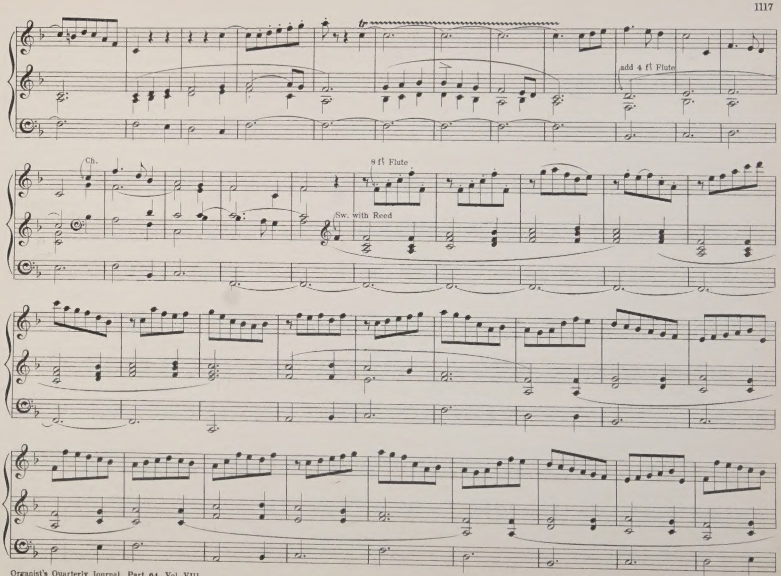
J. MATTHEWS.

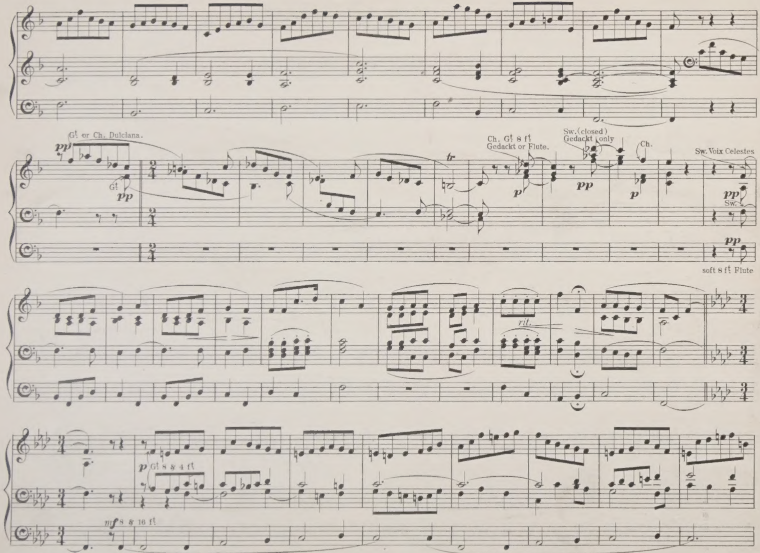
INTRODUCTION.

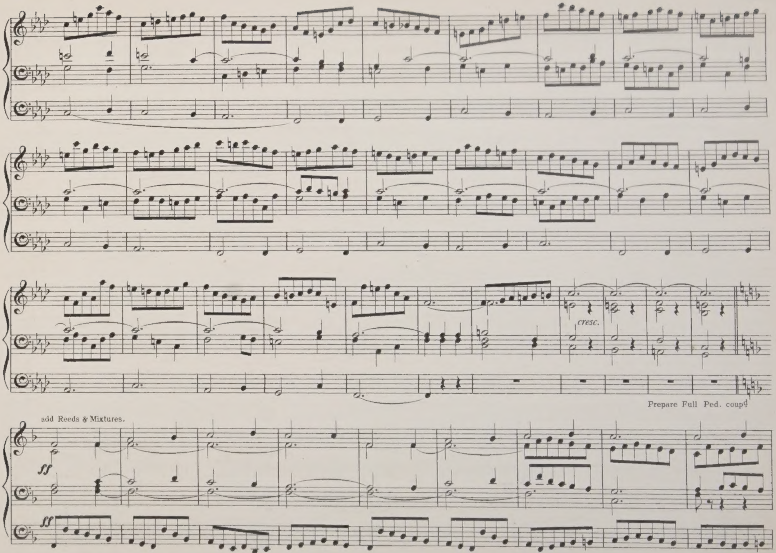
Andante.

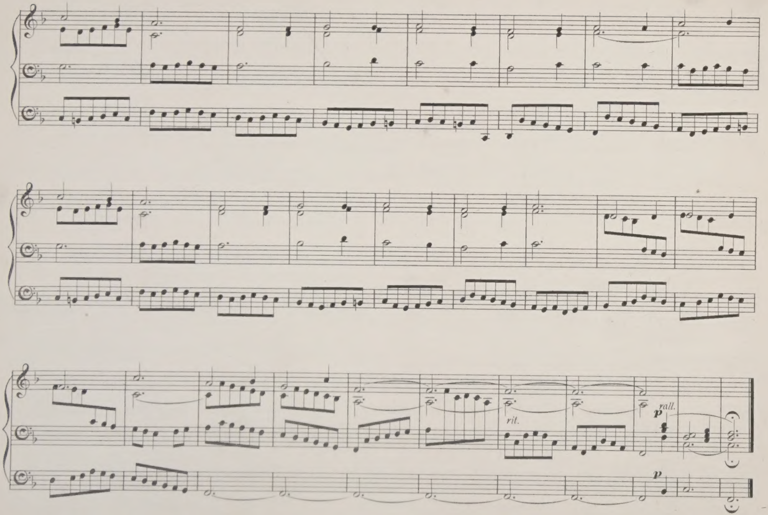

Gt.
Diap^s 8 ft.
Open Diap^s 16 ft.
Sw.
pp
Sw. or Ch.
Gt.
Ch. soft 8 ft.
Sw. p
Sw.
dim.
uncoup^d
Sw. Oboe (or Vox Humana)
p
Clarabella or 8 ft. Flute
Bourdon & soft 8 ft.


Salcional or Dulciana
p Ch. soft 8 ft.
tr


tr
add 4 ft Flute
Ch.
8 ft Flute
Sw. with Reed


Gt or Ch. Dulciana
pp
Gt
pp
Ch. Gt 8 ft
Gedackt or Flute.
tr
p
Sw. (closed)
Gedackt only
pp
Ch.
p
Sw. Voix Celestes
pp
Sw.
pp
soft 8 ft Flute
rit.
p Gt 8 & 4 ft
mf 8 & 16 ft


cresc.
Prepare Full Ped. coupd
add Reeds & Mixtures.
ff
ff


rit.
p
rall.
p